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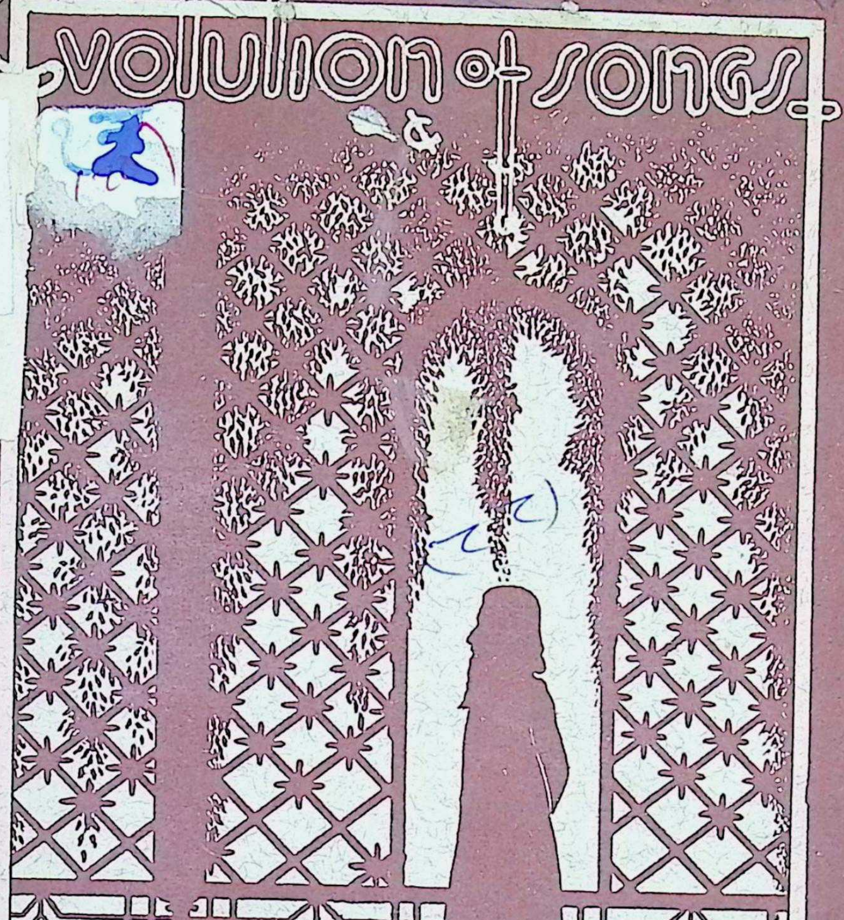

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S. Bandyopadhyaya

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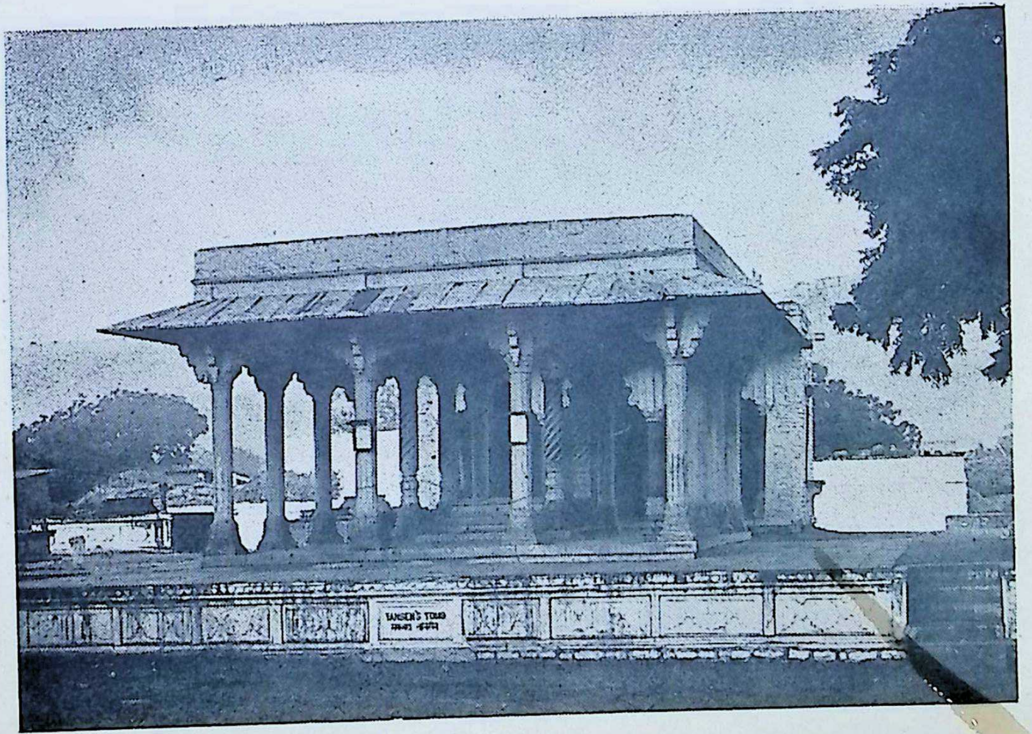
TANSEN'S TOMB

Mausoleum of Tan Sen

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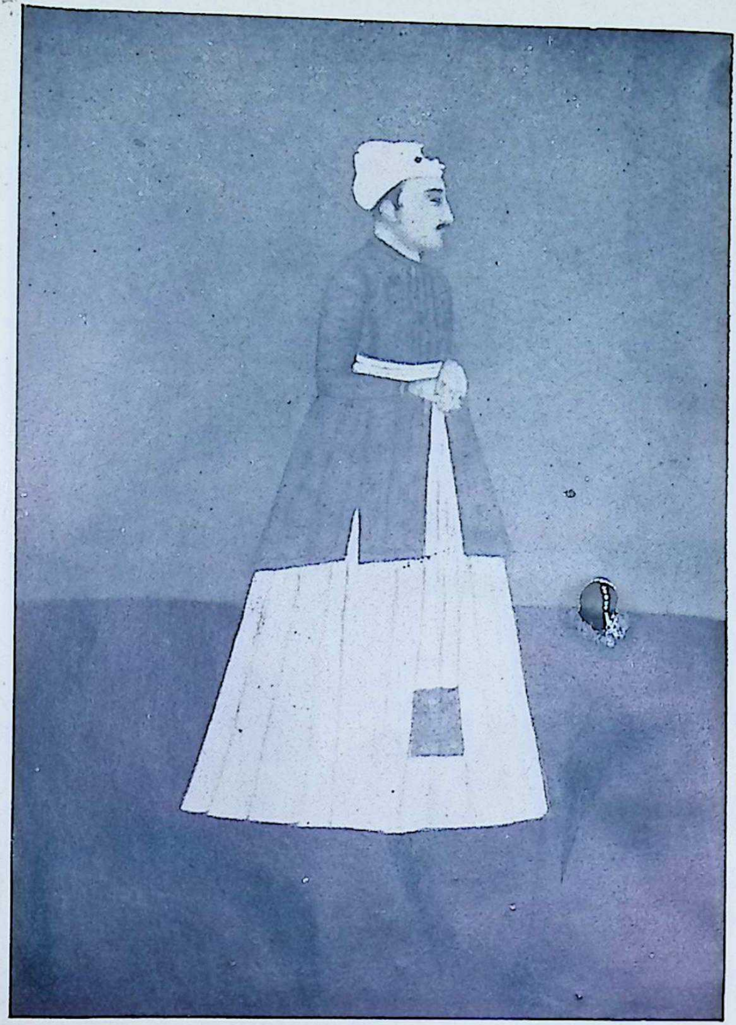

Hazrat Amir Khusro—The Persion Poet & Musician.

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THE
Evolution of Songs
AND
Lives of Great Musicians

BY

SHRI PADA BANDYOPADHYAYA, B. MUS.

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LUCKNOW.

VANI MANDIR
Bharatiya Sangeet Sahitya Prakashak
Prem Nagar, Subzimandi, Delhi.

PUBLISHED BY
VANI MANDIR
Premnagar, Subzimandi
DELHI.

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PARBHAT PTG. PRESS
Subzi Mandi,
DELHI

Music,
of all the liberal
arts, has the greatest influence
over the passion, and is that to
which the legislator ought
to give the greatest
encouragement.

NAPOLEON

D.R. Bhattacharya,

Ph. D.,D.Sc., F.N.A., F.Z.S., F.N.I., F.I.A,

Professor of Zoology. University of Allahabad,
INDIA,

14.2.48.

I have glanced through the First two chapters of 'Evolution of Songs and Lives of great musicians' by Mr. S. Bandyopadhyaya. They show great enterprise on his part, although I do not agree with all his views. This book will certainly cover, a lacuna in our knowledge of theTheory of Indian music and I wish the author all luck in his present undertakings.

D. R. Bhattacharya.

EXORDIUM.

Half a century ago music was confined among those, majority of whom, were professional musicians and most of them were uneducated, illtempered and full of other human weaknesses but in their respective arts, to their credit, it must be acknowledged, they excelled. The charges of these artists were so high, that they were almost beyond the reach of persons of average means. Moreover those musicians never cared to impart their art, which they usually had inherited from their forefathers, to any body. Perhaps they might have been lacking in the necessary qualities of a teacher. Consequently these musicians were also unnoticed by the majority of the middle class people, scholars and lovers of music. As a result of that their lives and works, if any, were also neglected by the historians of that age.

Now-a-days when the educational institutions like the Boards of Education and Universities are introducing this art in their curriculum and are making proper arrangements for a systematic and scientific training in vocal and instrumental music, a dearth of Text books and general literature on the different topics on Hindusthani music is usually felt almost by all students lovers of music and casual readers. It is a difficult task for an author to write books on the theory of Indian music, which entirely depends upon the practical aspect and without the knowledge of practice theory will always remain unintelligible. Over and above, there are controversies among the musicians representing different schools generally known as "Gharana", mainly due to their lack of knowledge of the Shastras, i. e., Sanskrit treatises on Indian music.

This book is therefore written with a hope to fill in some of the gaps that still exist in the history of Indian music and musicians of the North. All information that is narrated in it is based entirely on facts gathered from reliable sources. It is therefore expected that there is little likelihood of any doubt on the points dealt with herein. Effort has been made in collecting the right information about the lives that are contained in this book from the right persons. Only correct statements have been published with the approval of the persons concerned or of their legal heirs or prominent disciples. It may also be noted here that biographies of the numerous musicians are still left untouched. It is only due to the lack of proper and correct information about their lives and works, but an up-to-date list containing the names of the best musicians of this age is included in the Appendix to enable the readers to have the correct information about the top most artists.

This is a book of general knowledge and history of the different types of songs and lives of great musicians of different times and places. Every effort has been made to make this little book interesting and simple so that it may be of use even to the layman. If it proves its utility among the educated people and lovers of music of this age, nothing will give me more contentment.

With awe and reverence I beg to express my greatfulness to Dr. D. R. Bhattacharya, Vice Chancellor, The Allahabad University, Allahabad., who was kind enough to have a glance over the first two chapters of this book and also for his valuable view of judgement, which he had very kindly expressed for the benefit of the lovers of music. I feel proud to express my hearty thanks to Dr. V. Raghavam. M. A., Ph. D., Secretary, Academy of music Madras, who, was kind enough to look at the typed scripts of this present work and also for the favour which he did by expressing his own remarks on the same. Before I conclude I must pay my deep regards to my revered Guru Dr, S. N. Ratanjanker., B. A , D. Mus., Director of Indian Music. Bhatknande Sangeet Vidyapitha, Lucknow, who, in the midst of numerous activities, has very kindly gone through the text and gave it the present shape in which it is in the hands of all lovers of Hindusthani Music.

Delhi. 6th July. 1949. AUTHOR

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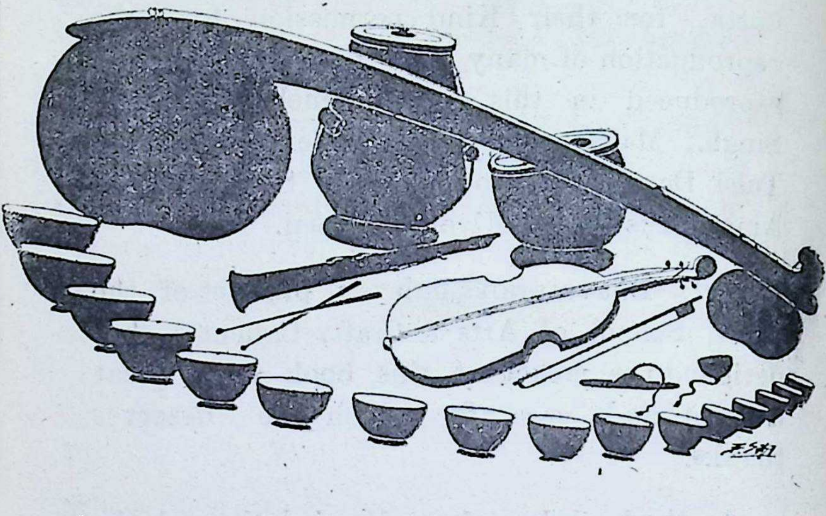
ACKNOWLEDGEMENTS.

Thanks are due to the Superintendent Archaeology Dept, Gwalior State, Gwalior., Bharat Kala Bhawan, Banares., Curator. The Provincial Musium, Lucknow., and the Secretary and Curator, Victoria Memorial Hall, Calcutta, for their Kind permission for the reproduction of many rare paintings that are reproduced in this book namely Raja Man Singh., Mausoleum of Tan Sen., Goswami Tulsi Dass., Nawab Wazid Ali Shah, Hazrat Amir Khusra and Miyan Tan Sen.

Syt. Bhavataran Shah a product of the Govt. School of Arts & Craft, Callcutta, has designed the jacket of this book with great interest and care for which he deserves thanks.

As the book have been hurried through the press, it is not unlikely that faults of omission and commission have creept in, which, however will be rectified in the second edition.

PUBLISHER.



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EVOLUTION of SONGS & LIVES of GREAT MUSICIANS

First Chapter

Evolution of Indian Music.

2400 B. C. to 1200 A. D.

Two streams emerge from the perennial spring of "NADA" (the sound) and gave birth to the music of the East and the West. Hence the term music is used all over the world for its three fold meaning, namely, vocal music, instrumental music and the art of dancing. For example "गीतं वाद्य तथा नृत्यं त्रयं संगीतमुच्यते" The people of the East, particularly the Indians, were fortunate enough to have an acute sense of proportion and due regards towards the fine arts and they have appreciated the same from the very beginning to this age. Perhaps it was all due to the numerous advantages that they received from nature.

Fine arts specially music is one of the most essential things that is required for the full development of mind and body of every individual, belonging to any nation, caste or creed. It is the only means of upbringing the young as it removes the wilfulness, indecency and rudeness from their thought and behaviour. On the other hand, it creates in them strong determination, moderation and harmony–the only source of happiness. It has been observed that men and women cannot develop their mind beyond certain limit unless they make special effort to educate and discipline it either by spiritual thought, which is not at all possible for the majority of the common people, or with the enchanting power of sweet sound, i. e. music, which is also divine but can be achieved through some practice provided it is done properly and scientifically.

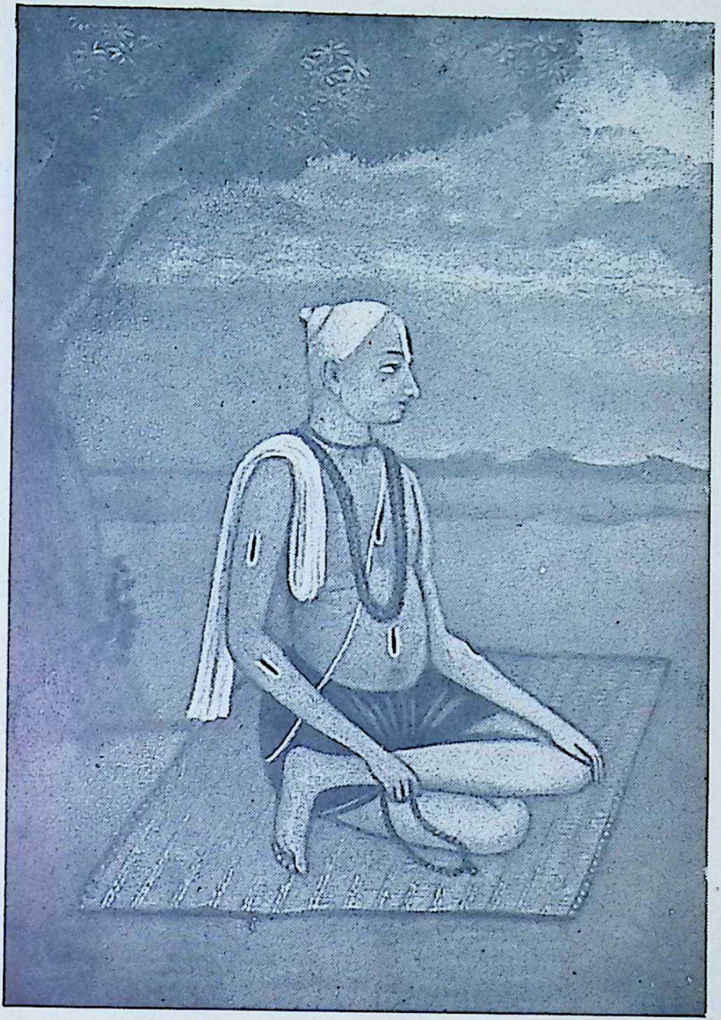
India is compact and self contained. Her frontiers are natural barriers. The Himalayas with their immense range and elevation in the North and the Indian Ocean in the South helped to keep them free from foreign invasion for thousands of years. The climate is milder than that of most of the other countries of the world and the soil is also wonderfully fertile and yields abundant food which is also of great variety. Consequently the inhabitants of this country were relieved of the toil and struggle for existance from the very early age. Hence the Indians were always after the realisation of the Truth, and were seekers of the mysteries of nature and were admirers of natural beauty. They have never failed to express their numerous obligations which they received from the different sources originated from the affectionate mother the "Nature", through poetry and music.

The origin of music, therefore, seems to have been to convey the idea of their emotions to others and it may be said to be the medium through which an artist or a poet expresses his thoughts and feelings. In course of time when language advanced to some degree of intelligibility, proper use of the same began to be restricted to the worship of the Supreme Being. This was the stage of the "Sama-Gayana," i. e., the music of the Vedic and Pauranic age, which was current throughout India for about a thousand of years if not more. In due course of time, after this, people began to feel the necessity of musical instruments for the accompaniment of vocal-music, to enrich it. Vocal music is prior to instrumental music and its various kinds and categories. The first invention of this type was the flute made out of thin dried bamboo pieces which were abundant and still are available almost every where in this country. Lord Krishna of the Grert Mahabharata is considered to be the master and originator of this instrument. He is renowned still to this time for the melodious tunes which he very often used to produce from the Murali-the flute, on the banks of the Jamuna at Brindavan, (situated in the Center, about thirty-five miles from Delhi) a sacred place of the Hindus, where thousands of pilgrims gather every year in the months of August and September of each year in the festival of "Janmashtami" to pay their homage and to commemorate birthday of the great soul.

It is also evident from the treatises on music that the chanting of the Vedas was performed with the accompaniment of musical instruments. When people have reached at some height in their social, economic, and religious conditions and had improved their status as well as standard of life, many different kinds of compositions were also introduced in their current form of music, and they were known as "Chandha" "Prabandha", "Bastu", "Rupaka" and 'Jati Gayana' which were in vogue till the end of the twelveth century. Inspite of the difference of opinion regarding the exact number of the Jatis, "Raga-Jati" was accepted unanimously to be the fourth type and it had been so popular since then that lovers of music of the later age accepted the same and left all the rest and that is current even to-day, through the various changes in its original form of the past. Every one is not expected to go into details of the changes that had occured from time to time but a brief account of the detailed description of the various types of songs and their styles, composed and set by the scholars of music of the North, and of the different times and places, are note worthy. New type of musical instruments were also invented and introduced, which were meant for the accompaniment of vocal and solo music. Still later on, i. e., from the latter part of the sixteenth century at the time of "Ramtanu", who, had attached himself to the Mogul court and served the great Emperor "Akber" for about forty years, the technical restrictions were introduced by the experts and came into force from that time, and many styles were formed from those rules that are current till now, and can be observed from any musical demonstration performed by a good and skillful artist.

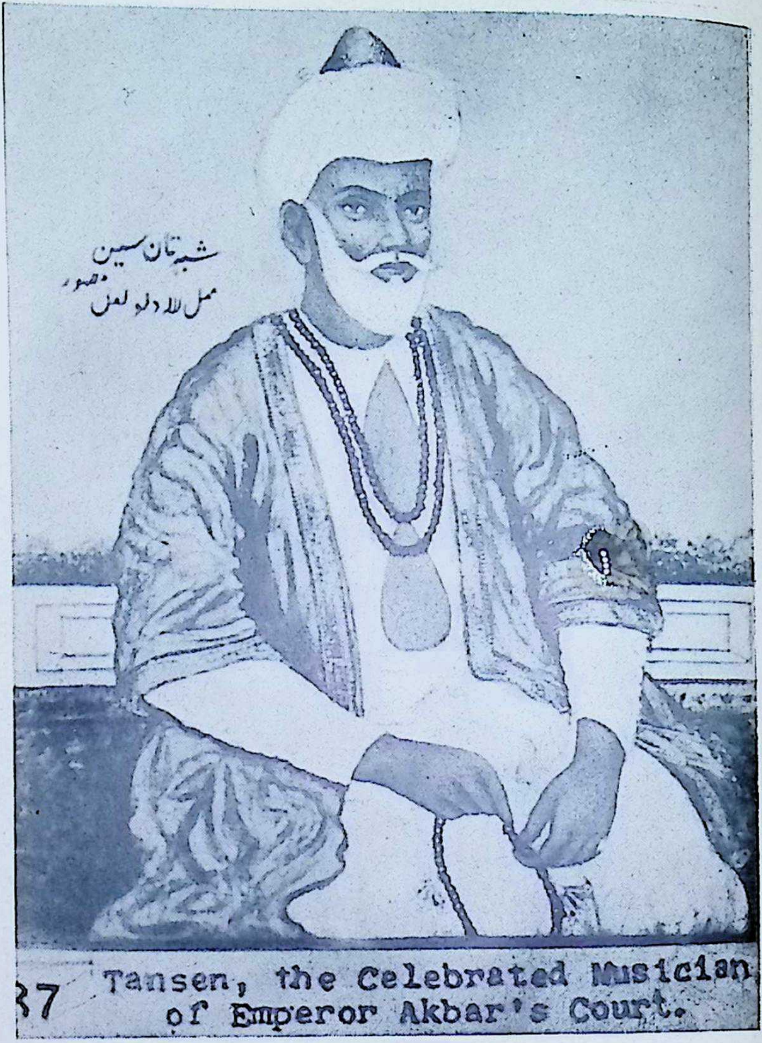
It may be noted here that proper records of the practical music both vocal and instrumental of the medieval age are not available as the machinaries for recording the sound were not invented then, so whatever information is available now, is more or less doubtful. There is a mass of evidance to prove that a regular system of notation was current in India from the time of Panini 350. B. C. The universal seven notes were distinguished bytheir initial letters and this very system of the Indians was followed by the Persians for the first time and was passed by them on to Arabia and was thence introduced to European music by Guido-d-Arezzo at the begining of the eleventh century. (Indian Empire by Sir William Hunter).

Information can also be gathered from the work titled "Raga-Kalpa-Druma" by Krishana Nand Vyasdeva-Raga-Sagar, a voluminous book that contains about two or more thousands of songs composed and set into tunes by the leading musicians & scholars of the medieval age, that the current music of those days was of four kinds, namely, 1. The



Goswami Tulsi Das—The Great Epic Poet.

(See page ... 55)


شبہ تان سین
عمل للا دلو لعل مصور
37 Tansen, the Celebrated Musician of Emperor Akbar's Court.

Miyan Tan Sen—The Great Musician.

(See Page ... 30)

songs in the praises of God and nature., 2. Songs in the praises of the kings, heroes and patrons. 3. Songs in the admiration of the natural beauty and scenes, and lastly the songs in the appreciation of the fair sex, i. e., the love songs. If all these points are discussed at length and compared with the history of the people belonging to the different parts of this vast country, one is sure to reach the conclusion, if he is free from all superstitions, that according to the different taste and likings of the inhabitants of this country, that extends 2000 miles from North to South and 2500 miles from East to West which covers an area of about 1,800,000 squire miles which is again divided into several Provinces besides the native states,- where different sects of people live with numerous tongues, one type of song cannot exist. Hence various types of music (that is songs) were needed for the various sects of people of this vast country, which are nothing, but the tributeries only to the main stream of "Raga-Jati".

The effect of music and specially of the differnt types of songs and instrumental music on lay men is alike, because they cannot understand and follow the art and mainly the technique of the subject which is very complicated and difficult to understand even for those who, possess a smattering knowledge of the same. Even then they are undoubtedly influenced and moved to hear the sweet and melodious sound and only want to hear and enjoy it. Every one cannot be keen and particular about the science of music but the main object of the majority is only to be delighted and refreshed, that is, why people without the least distinction of poor and rich and also of any caste or creed, are almost mad after music, which is intelligible to them, that is devotional songs, and light music and instrumental music also. Because they can understand easily the meaning of the said type of songs and can appreciate the melodious sound produced from the various kinds of musical instruments even produced by an artist having a little knowledge of the art and partial command on the same.

No wonder if the birds enjoy music or any sweet sound. It is a fact that most of those birds are naturally gifted with very sweet and agreeable voice. Beasts are also fond of sweet sound. Human beings are not only fond of music but they are good imitators and can also reproduce the same according to their intelligence and power of imitation. It becomes the divine quality if properly cultivated and then utilised, can turn a man to be the best musician. This can be concluded from the history of the mankind from the primitive stage to the present time.

The cause of music is sound. This particular sound is termed by the scholars of the East as "Nada." They say that every existing thing of this world has its origin from it and will remain so till the time of annihilation of this universe.

सर्व संगीत शास्त्रस्य नादो जीवितमीरितम् ।
अतो नादस्य महात्म्यं व्याख्यातुं केन शक्यते ॥

This may provoke a laughter by the young generation of this age, only-due to their ignorance. There may be some truth behind it, that only can be revealed through a long practice and perseverence. The enchanting power of music has already caused many changes in social and religious life of the Indian masses and have also removed so many vices that were current among the different sects of people of the different times and places. (Please refer to the biographies of Chaitanya, Mira Bai and Tulsi Dass ji.)

Leaving aside the ancient and medieval system of music, that was full of controversies and very little of which is known to the majority of the modern scholars, the fundamental principles of the persent day music, are explained briefly to enable the young readers to form an actual idea of the various types of songs originated form the four different kinds of compositions of the medieval age mentioned above.

The scholars of the East have classified their music into two main heads known as "Marga-Sangeet" and "Desi Sangeet". The former is nothing but the "Sama-Gayan" of the Vedic and Pauranic ages and also the devotional songs of the later period and the latter is the current from of music of the different times and places. Marga Sangeet is mystic and therefore it was confined among those who were religious minded and were after their self realisation and salvation.

मार्गो देशीति तद्द्वेधा तत्र मार्गः स उच्यते ।
यो मार्गितो विरिंच्याद्यैः प्रयुक्तो भरतादिभिः ॥

Great souls like Jaideva, Mirabai, Chaitanya, Hari Dass Swami, Guru Nanak, Tulsi Dass, Sur Dass, Tukaram, Tyagraja, etc, were the followers of this type of song who have been considered to be prophets. If we go into details of the lives of the personalities stated above, it can be said definitely that none of them was a musician and none had any training of the same, but they had mastered in the art-which they considered to be divine, through their penance and devotion. They used to get inspirations direct from the Supreme Power, that is why their compositions are ever new and full of inspirations and charm. Their music was only for their tutelary deity and it was the only means of thier devotion and not of the worldly people, who, think it to be one of the means of pleasure and enjoyment. It is, therefore, certain that perfection can only be attained through the personal efforts with the guidance and help from divine that is from "Guru" the teacher and in that case only miracles and enchanting power of music may be practically seen even at this persent age, if it is followed assiduous. It is therefore desirable that every civilised citizen of the modern age keep himself familiar with the traditional heritage of Indian arts and culture and be proud of the same.

Music that is composed and set in to tunes by the experts to meet the common want of the people to enable them to get pleasure and recreations said to be the "Desi Sangeet", for example.

देशे देशे जनानां यद्रुच्या हृदयरंजकम ।
गानं च वादनं नृत्यं तद्देशीत्य भिधीयते ॥

This particular type of music was current in India just a couple of centuries after the Christian era and still later on this was again divided into two main heads according to the natural division of the country namely "The Hindusthani Sangeet" or the music of the North which is current at persent throughout the Northern India and the other is known as the "Karnatic Sangeet" that is in vogue in the South namely in Mysore, Madras, Trichinopoly and other Provinces. It should be remembered that the basic principles of both the systems stated above are alike.

It has already been stated that the cause (or the chief property) of music is sound, termed by the scholars as "Nada". It is of two kinds, namely, musical and un-musical sound. The former is sweet and agreeable to the human ears whereas the latter is nothing but a noise and discordant. According to the function of the musical sound three diffrent aspects are ascribed to it and they are known as amplitude, quality and pitch of the sound. The musical sound has been divided according to thier use into twenty-two small divisions and they are known as the "Shrutis" or the microtonel intervals of sound. It is very difficult to sing the series of these twenty-two Shrutis just rising one above the other, so the scholars of the past had selected only seven Shrutis and termed them as "Svaras" or notes. They are as follows :- Sa, Re, Ga, Ma, Pa, Dha and Ni. These notes correspond to the common notes of the West known as Do, Re, Mi, Fa, Sol, La, and Ti. Out of these seven notes the notes namely Sa and Pa are known as "Achal" i. e., fixed or the key note. They can not change their place or position but the remaining five notes namely Re Ga, Ma, Dha and Ni are changable and each of them has two forms known as "Suddha" and "Vikrita" they are similar to the flat and sharp notes of the West. All these twelve notes (seven suddha and five vikrita) are termed as "Saptak" i. e., scale. It is nothing but a systematic arrangement of the seven Suddha and five Vikrita notes placed in between the seven Suddha notes just one after the other in a regular order.

According to the theory of the East as well as of the West the "Saptak" or the octave has three increasing orders of pitch known as "Sthana" i. e., place. It can be ascertained from any demonstration of vocal music of the West that it does nor exceed more than three octaves at the most, and that too of the female artists. But their musical instruments namely organ and piano certainly contain a series of notes that usually cover a range of seven to nine octaves as a whole and they are used to some extent in orchestral music and band. Each note produced from any one of these "Sthanas" is double in pitch of the corresponding note in the immediate next lower Sthana i. e., each note of the Madhya Sthana is double in pitch of the corresponding note in the Mandra Sthana and similarly the notes of the "Tara-Sthana" is double and four times higher than the notes of the "Maddhya" and "Mandra" Sthana, respectively.

The twelve notes of the octave when placed in order of permutation an exact number of seventy-two different kinds of combination each of seven notes are produced and they are known as "Mela" or "Thata" i. e., parent scale of the Indian music. These parent scales are the source of all Indian melodies commonly known as the "Raga".

योऽयं ध्वनि विशेषस्तु स्वरवर्ण विभूषितः ।
रंजको जन चित्तानां सरागः कथ्यते बुधै ॥

A Raga is a particular combination of notes with Vernas having the property of pleasing the mind of the listeners.

The Ragas are differentiated from each other by the prominance of a fixed note and also by the sequence of a particular note. The basis of classification which was adopted by the majority of the musicians of the North in the medieval age, was known as "Raga-Ragini-Putra" basis. It was some what fanciful system. The details of which depend very largely upon the choice of each individual. No principles were followed in their division of their Ragas and Raginis, hence the disparity was so great that sometimes the authors and the musicians disagree with regard to the "Raga" to which several of the Raginis and Putras belong. Moreover they have failed to give a satisfactory definition even of the terms Raga and Ragini. Hence later on this system was abandoned.

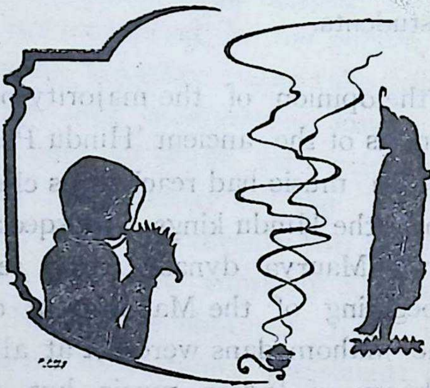
All the current Ragas of these days are

chiefly derived from the parent scale which entirely depend upon purely mathematical calculations. As a rule a Raga must have seven, six or at the least five notes belonging to the scale from which they are produced. Only ten out of the seventy-two scales stated above from the basis of the Raga as the present Hindusthani system. They are as follows. :-
1. Bilaval. 2. Kalyan or Yaman. 3. Khamaj.
4. Bhairava. 5. Puravi. 6. Marva. 7. Kafi.
8. Asaveri. 9. Bhairavi. 10. Tori.

Two distinct operations are current for the mathematical calculations. The first, entirely based on the ascent and descent forms of the notes that are contained in the octave, which of course is done according to the rules laid down for this purpose, and produces an exact number of 484 Ragas only out of rhe 1st scale the "Mela" i. e., Bilaval scale similar to the Diatonic scale of the West. If all the seventy-two scales mentioned before are treated similarly an exact number of 34848 Ragas are obtained from them. The second process is changing the sonant and consonant, that is, the principal and the predominant notes of a Raga. In doing so an exact number of 121+1055+855=2031 Ragas are again obtained from the Bilaval scale only and 146232 Ragas are derived from all the seventy-two scales stated erenow. It is quite clear that all these Ragas are not current at present, about 200 Ragas out of them are in vogue, out of which about fifty is very popular and common and the rest are again confined among the scholars and top most musicians. All the Ragas stated above cannot fulfill the most essential condition of pleasing the listeners, the most important feature in the system of Raga formation. These mathematical calculations are essential for those, who, are particularly interested in the theory of this art or for the research students.

It is the opinion of the majority of the leading historians of the ancient 'Hindu Period'; that purely Indian music had reached its climax during the reign of the Hindu kings and sqecially of the kings of the Maurya dynasty and remained so till the begining of the Mahomedan conquest in India. The Mahomedans were not at all interested in the theory of Indian music but they were interested in the practical side of this art and had also proved to be the great patrons of fine arts and specially music. Majority of the

Mahomedan Emperors did a great deal to encourage the practice of the music both vocal and instrumental and they had musicians Hindus and Muslims in their courts. They had brought with them the music of their own country, which waa as a matter of fact assimilated with the music of this cauntry. Thus new melodies and specially new styles and different types of songs were introduced by the majority of the foreign musicians, that is why, it is usully said that the Indians gave birth to music but it was nourished and brought up by the Mahomedans.



EVOLUTION of SONGS & LIVES of GREAT MUSICIANS

Second Chapter

DHRUVAPAD

Dhruvapad is the concrete form of the purely Indian music of the medieval age, which was current in India for more than a century if not more. It has its origin from the different forms of music of the ancient time, known as "Chhanda", "Prabandh", and "Jati Gayana". Dhruvapads of those days contained the correct spirit of "Jati-Gayana" and specially of "Raga Jati"., as it fulfills all the conditions which are considered essential for the full development of "Raga singing" and its technicalities. Inspite of the difference of opinions as regards the name of the person, who, for the first time introduced this type of song, unique style of its kind in Indian music Raja Man Singha of TAMOR (present

Gwalior) A. D. 1486 to 1517. A. D. is considered to be the originator of Dhruvapad style of singing. He is also said by many scholars to be the father of Dhruvapada. It has also been told by some of the leading historians that not only the king but also his queen, (who, possessed an excellent pair of eyes, similar to the fawns, named after it as "Mriga-Naini", that is the fawned eyed queen,) they both were proficient composers and masters in the art of Dhruvapad singing.

They were great patrons and had "Nayakas" in their court (the term Nayak used by the scholars of the East, for the leaders and master minds in music). The most renowned Nayakas of the 13th and 16 centuries were, Gopal, Baijoo, Buksou, Bhagbaan, and the then living Nayakas Chirjo, Dhondu, Dalu and others who were attached to the Royal court of Raja Man Singh. Charju and Dhondu had introduced a New style of Mallar, a Raga, that is known since then to this time as Charju-Ki-Maller and Dhulia or Dhuriya-Ki-Maller, after their names. Besides these Nayakas several musicians of outstanding merit and their disciples even were also attached to the court of Man Singh. It is a tradition since then that high class musicians and scholars are still patronised by the Royal Court of Gwalior. The state has also been running a music school from the time of H. H. The Maharaja Madhava Rao of Scindia named after him as Madhava Sangeet Vidyalaya, which is considered to be one of the best institutions of music in Northern India, where specially vocal music is taught to hundreds of students coming from the different parts of the country at minimum expenses.

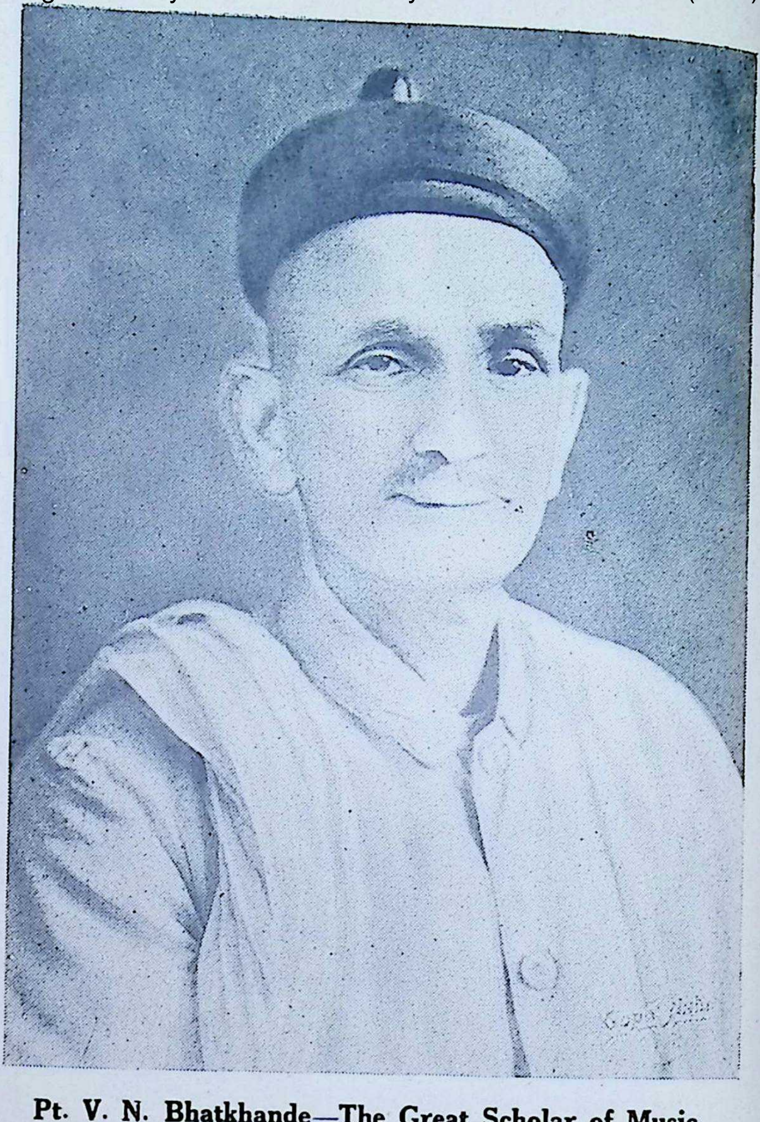
Raja man held a conference, in which almost all experts, scholars and musicians were invited and the minutes of the proceedings were recorded which is known as "Man Kutuhala" i. e., the curiosiry of Man, the most valuable work on the current music of his time, to enable him to provide the full information and current technicalities of music of those days for the benifit of his successors.,

The literary meaning of Dhruvapad, is song with a fixed tempo. (Dhruva means fixed and pada means stanza). It is really sung with a very slow tempo. It is evident that Dhruvapad of the medieval age was very simple in respect of both words and musicial notes. Rich and full expression of voice and proper pronunciation are essential, so it was but natural that almost all musicians had to culture their voice to the best and they had also to take care of the wordings of the songs to give full expression of sound on the same. Almost all the ancient Dhruvapadas contain four parts nemly, "Asthaiee", "Antara", "Sanchari" and "Abhoga", which usually need a range of about three octaves to complete the then current form of music.

The following four kinds of Dhruvapad were current in medieval age, namely, Gobarhari or Suddha Vani, Khandar Vani., Dagar Vani., and Nauhar Vani. Some scolars say that these names were given according to the different styles in which they were sung and nothing else, but others say that most of these names had simply been given to the songs according to the surnames of the composers and this is also supported by Hakim Ikram Ahmed the author of "Madraul Musiki" a treatise on Indian music in Urdu script. It is said, in that book, that Tan Sen was a Gaudiya Brahman and the Dhruvapads that were sung by him were generally known as "Gobarhari" or Suddha Vani.

Maha Rana Sanmokhan Singh of Singhal Garh

Raja Man Singh—The Father of Dhruvapad Singing.
(See page ...



Pt. V. N. Bhatkhande—The Great Scholar of Music.

(See page ... 109)

(perhaps modern Kisanagarh) was also a profound scholar and musician and the particular type of Dhruvapad that was introduced and sung by him and his followers was said to be the "Khandar Vani". It is probable that this type of song was a combined form of vocal and instrumental music, namely, " Veena ". He was a Dhruvapad singer as well as an excellent Veena player, consequently his particular style of Dhruvapad singing might have been much influenced by the technicalities of his Veena. The rest two, namely, Daugar and Nauhar Vani are supposed to be the original styles or compositions of Brij Chandra and Shri Chandra, who, were both Rajputs and they belonged to Daugor and Nauhar village in Rajputana. (DONGER & NARAHAR of this age).

All these names are familiar to every lover of music but very few almost none among the present day Dhruvapad singers, can differentiate these styles referred above one from the other and give any satisfactory answer about their original forms and main features. They are not in common use at present as they have already lost their original forms and characteristics. However, it is evident that in by-gone-age all those styles were current and known to almost every Dhruvapad singer for considerable period of time.

Dhruvapad is usually sung in CHOWTAL, SOOLTAL, ROOPAK, and "Jhamptal. Majority of the old traditional compositions are set only in Chowtal-the most common and popular Tala for Dhruvapad singing but later compositions were set in different Talas stated above. No knowledge of Indian music is complete unless one has a sound knowledge of Dhruvapad. It is the song, that makes ones voice rich and expressive and also it helps to extent the range of voice up to the highest pitch, this can be achieved through long practice. Not only the vocalists but also the instrumentalists are taught a few Dhruvapads even in these days, before they start learning music either vocal or instrument to have a command on the Ragas which entirely depend upon proper production of voice in its minute accuracy.

It is really a pity that on account of proper support and encouragement from the state and public of this vast country, (majority of whom are unfamiliar with the art) the students of the various Mohamedans and Hindu Schools of Dhruvapad singing, i. e., "Gharawana" have changed their profession and gave up the traditional culture which was their hereditary right for want of support and patronisation. In fact the art of music is deteriorating every day and most of the managements of the All India Radio of the North and cineamas are more or less responsible for the disownment of the real Art. They are almost destroying the taste and likings for the real art of the young generation of these days by producing most ordinary and cheap songs, majority of which are so indecent that they may not be allowed to be enjoyed by the young people. Those, who, have fortunately heard Dhrnvapadas from the late ustad Zakiruddin Khan and Allahbande Khan, the fore most musicians of the first quarter of the 20th century late Prof. Radhika Mohon Goswami of Bengal, late Pt.Chandan Chouby of Mathura, late ustad Nasir Uddiu Khan of Indore, Ustad Kala Khan of Batia State and late pt. Syt Vishnu Narayan Bhatkhande-the father of the system of modern Hindusthani music, are sure to pronounce that all those great personalities posssessed an excellent voice with a wide range of about three octaves. They were the leading representatives of the different Schools of Indian music and specially of Dhruvapad.

Quarter of a century ago when music was not so cheap and popular among the masses as it appears now-a-days, that is only due to the immense improvement in sound engineering the prominent reprcsentatives of the different schools of our Hindusthani music i. e., the Ustads, were so superstitious that they never imparted training or instructions full heartedly, none except in rare cases and that too only one or two personal students. This proves that very few persons got the chance and privilage to learn music from them and those, who, were fortunate enough to secure a good Ustad, were the rich persons landlords. Thus music was confined among the rich and the wealthy community, who never cared for its popularity among all lovers of music with little means. Hence the old traditions of Dhruvapad singing are forth dying out and the descendents of the various schools of music are now in a most pitiable condition and lost in the midst of the unforeseen current of time.

DHAMAR or HORI.

This is next in importance and sequel to Dhruvapad. This type of song was generally song on the occasion of Holi festival in autumn. This is sung only in the Tala known as "Dhamar" and that is why it is usually said to be "Dhamar". Its real name is Holi which later on misused by the professionals and become Hori or Dhamar. The main chracteristic of this type of song is the measurement of tempo. It can develop the various forms of tempo in a fixed Tala in numerous proportions e. g., the same piece of a song may be sung in double, triple, quadruple and quintuple speed and even in the fractions such as one one fourth, one and a half and quarter to two and so on. The specialists of this type of song are usually the masters in the calculation of rythem i. e., tempo where as the Dhruvapada singers are considered to be the masters in proper Intonation, production of sound and knowledge of Raga. The combination of these two in one artist is undoubtedly rare example and he, who, masters it deserves congratulation.

The origin of Holi is unknown, as there is no record for the same nor ample historical facts and proofs are available from which some definite conclusion may be drawn and put before the students for their right information. It is the opinion of some of the modern scholars that Dhruvapadas were sung in the simplest form and this is also accepted by almost all the artists of these days that the Suddha Vani Dhrvvapadas were realy nice poetical compositions full of noble ideas, meaning and the tunes are absolutely suited to the wordings and occasion referred there in. Moreover the Dhruvapada singers never changed the forms but they could changed the tempo. Therefore it is possible that the Dhruvapad singers never tried to sing Dhamer and those who were keenly interested in rythem e. i., tempo used to master this particular type of songs that are usually sung immediately after the Dhruvapads are sung.

Among the readers who have had any opportunity to witness performance by the renowned late Ustad Nasir Uddin Khan of Indore, the eldest son of KhanSahib Ustad Allahbande Khan of Alwar must have observed that the Dhruvapadas usually sung by him were very nice and appealing. He himself was a lover of "Naḍa", the sound. His alapa singing namely, Na, Ta, Ri, Ta, Num etc, was marvel lous. He very often used to sing these meaningless words, derived from the word ‘ Om Ananta Hari” for hours together and his audience never get tired to hear his alaps. Khan Sahib Ustad Faiyaz Husain Khan, Aftabe Mausiki, the state musician of the Baroda State one of the best Kheyal singers of these days, sings Dhamar excellently. He usually plays in the course of his musical performence, hide and seek with the tempo while singing Dhamar . His audience and admirers are simply enraptured and he keeps them all spell bound. These facts leads one to believe that particular type of music appeals to particular class of people where as the others like another type of music. It all depends upon the individual taste and likings, Raja Man Singh was a great patron of Dhruvapadas and Dhamar style of singing and as a result of that both these particular types of songs flourished under his patronage and thousands of compositions of Dhruvapadas and Dhamars unique of its kind are still available and sung by the experts of these days.

RAMTANU MISRA

After Raja Man Singh Tanna Mishra was the greatest personality in the field of music of India of the 16th centnry A. D , and perhaps of the world, if it is not exaggerated. Those who are interested in fine arts and specialty in music and its literatures must be familiar with so many sayings about his iife and miracles of music.

Ramtanu was born in the 1st quarter of the 16th century and was the only son of his parents. His father named Makaranda Misra, who, lived at Banaras or Kashi formerly known as Baranashi, a holy place for the Indians to the Hindus in general. His early life was similar to those of the village boys but he was exceptionally intelligent and excellent imitator, an essential, quality for all would-be-musician and could imitate any sound even of the birds and beasts so naturally that it usualy created confusion to the listeners. This very natural gift lead him to attain the highest peak of Indian music and perhaps of the world. He had climbed the throne of honour and wealth for his unequivocal talents in music and challenged by none..

though there were numerous musicians and majority of them were his rivals.

Unfortunately he had also to face the unforeseen calamity like others and lost his parents, who, were undoubtedly old at his early age, when he was under teens. This irreparable loss of his parents at the time of his training in music under the personal guidance of the great devout Swami Hari Dass, who lived in his hermitage, with his numerous disciples and followers at Brindavan, near the banks of the Jamuna, removed all the mental worries of his young, but promising disciple Ramtanu through his Supernatural power and fatherly affection. Thus he was relieved of all his worries and he soon started devoting most of his time to the practice and learning music from his Guru and the rest in his services. It is found in the literature of the Vaishnavites that Swami ji had attained almost divine perfection by abstraction and austerities. He was a great devout of lord Krishana and it was natural for Ramtanu to receive a sound knowledge of spiritual development from his Guru. Hence his music was in the praises of God and Goddesses, Super being nad nature.

Ramtanu had served the king of Rewa, Raja Ram for several years as his court musician, immediately after the completion of his training in music from Swamiji. After some years he was presented by Raja Ram to the Emperor ×Akbar as a token of alliance and since then he served in the Royal Court of Akber for abont forty years till his death as the Chief Court musician The late Prof. S. N. Bhattacharya of the Banaras Hindu University, in the course of his lecture on Indian music at the Usmania College, Nizam State of Hyderabad, Stated that Ramtanu was married to a Brahmin vergin named Husani Brahmani, probably her father was converted to Islam, and since after his marriage he was known for some years as Mohammad Ata

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×Akbar, although engaged in so much troublesome business in various departments, wss not indifferent to the pleasures of life. He took special delight in music and song and seems to have had a considerable knowledge of the technicalities of those arts. Some time in the years 1562 A. D., he required Raia Ram Chandra of Bhath or Riwa to send to court Tansen of Gwalior, who was universally recognised as the premier musician and singer of the age. All authorities and traditions are agreed that the best performer at Akber's court was Miyan Tansen, whom Akber in the seventhe year of his reign, had required the Raja of Riwa to surrender. (Vide Page 61 and 422 Akbar The Great Mogul by V. S. Smith.

Mirza Ata Ali Khan. It is really a problem to say any thing definitely whether he was converted to Islam or simply'changed his family surname. However, his musical compositions of later age prove that he was a great devote to the Hindu God and Goddesses. Most of his compositions are in the praises of the Hindu divinity and very few if at all in the praises of Mohammed and other Prophets of the Islam. This proves that he was deeply influenced by the Hindu philosophy and its teachings. He was known afterwardrs as Tan Sen the title awarded by Akbar in his honour as the best musician of his Court.

It is also stated in Ain-I-Akberi. vol. 1., translated from the Persion copy by H. Blackmen as follows :- His Majesty pays much attention to musicians and is the patron of all who, practice the enchanting art. There are numerous musicians at his court. Hindus, Iranians and Kashmeres. The court musicians are arranged in seven divisions one for each day, in the week. Tan Sen topped the list and was exceptionally favoured by the Emperor . He was a

Dhruvapa singer and hence he gave the best elegence to it according to his deep khowledge and perfect training that he had received from his Guru. . Tan Sen was not only a saint and profound musician but he was also a successful father. He had lead an excellent conjugal life and was the father of four sons, named Suret Sen, Sarat Sen, Taranga Sen and Bilas Khan and a daughter named Saraswati. Every one of his sons and the daughter were perfect and master in the art of music. His daughter was married to the renowned Chief of Singhal Garh named Mishra Singh. (Son of late Sonmokhan Singh) the best Veena player of his time. Thus he could successfully manifest the art of vocal and instrumental music to the perfection that could be achieved by the geniuses like him and his son-in-law, who. are still considered to be the favoured sons of the deities the Goddess Sarawati and Kali.

Tan Sen was a Dhruvapad singer, His contribution to instrumental music is no less than that of the numerous Ragas and various musical compositions that are still-in vogue The Ragas namely, Miya-Ki-Maller, Miya-Ki-

Sarang, Darveri Kanara etc., are the best examples of supreme talents in domain of music. These Ragas are supposed to be the best and uinque of their kind. Majority of the listners and tyros express some doubt in the validity of the statement of these Ragas, referred erenow, regarding the effect of the same, details of which are usually found in many works. May it be noted here that it is not the Raga but it is the musician, who, gives life to it according to his ability, which again depends upon the practice and knowlede of the same. It is divine, therefore divinity should be expected. It is said that Tan Sen was originator of Rudra Veena and Rawab. He himself was very much interested in these instruments. These instruments contain no frets and hence the sound produced from them are very sweet and melodious. It is really disgraceful that very few artists at present in India can play on these instruments and know the real teachnique fully well.

prof. Allah-Ud-Din Khan of Maihar state an artist of outstanding merit and international fame of this age can play on Rawab and Sur-

Sringar and rightly claims to know the style and technique of these instruments, namely, "Lari" "Guthava"; "Lar-Guthava" 'Lar-anta" etc., the higher techniques of the Indian musical instruments, that of course not known to the majority of the Ustads of these days. Tan Sen the great soul. expired about at the age of eighty sometimes in April 1585.A.D. at Agra, leaving behind the immortal name "Tan Sen" in the world of music and musicians. The burial ceremony of this great soul was performed at Gwalior near the tomb of Mohammad Gaus deeply mourned by all. A great fair is held every year in the month of July & Agust at the tomb, where musicians from far and near gather to pay their homage to this great soul and sing before the tomb and pray for his blessings-the divine power. It has been told that Tan Sen was a Dhruvapad singer but after his death his survivors were divided into two groups, known as the Beenkars i.e., Veena players and Rawabiyas i. e, Rawab players. His own sons and their disciples, who had mastered the instrument "Rawab"were said to be the Rawabiyas and his son-in- law, daughter and their disciples who were prefect in Veena playing proclaimed themselves to be the " Beenkara" The best representatives of the latter half of the last century, were, the late, Ustad Mohammad Wazir Khan of Rampur and Usted Mohammad Ali Khan represented the Rawabiyas. Ustads Allahudin Khan of Maihar state and Hafiz Ali Khan of Gwalior state are the personal pupils of Wazir Khan. Ustad Davir Khan one of the grandsons of Wazir Khan, resides in Bengal and posseses a good commond on Dhruvapad and Veena.

It is very difficult to say definitely the name of the representative of purely Dhruvapad singers among the descendents of both these families. The late Ustad Allahbanda Khan, who, was the state musician of Alwer state at the 1st quarter of the 20th century, was unanimously admitted by his contemporary musicians to be the best and pioneer of Dhruvapad singing. He was honoured by the leading scholars and other top most musicians, by confering the title of "Sangeet Ratnakar". His eldest son late Ustad Nasir Ud-din Khan was also considered to be the best and leading

Dhruvapad singer of the first half of this country.

KHEYAL

It is an urdu word, the literary meaning of Kheyal is a stray thought, a lyric i. e.,the extempore flight of imagination of the musicians, who are expert in it. It is nothing but the emotion or inspiration of the master minds in the art of singing of the mediaeval age. This type of song was introduced by the Mohamedan musician namely Niyamat Khan, who was the court musician of the Emperor Mohammad Shah A. D. 1719 to 1748 A. D. There are some differences of opinion about it. Some are of the opinion that Hazrat Amir Khusru was the orginator of Kheyal singing and others say that Sultan Husain Sherque of Jaunpur is to be credited for his great contribution to music There should not be any disparity atleast in this mater as the facts gathered from the history lead one to believe that neither Amir Khusru nor Sultan Husain Shirque is wholely responsible for the credit that has wrongly been given to them.

Hazrat Amir Khusru was attached to the court of Allahuddin Khilji in 1926 A. D. and in those days even Dhruvapadas were not current, so how can it be possible that Kheyal was prior or contemporary with Dhruvapad. It is absurd. Chandas and Prabhandas were in vogue in those days (13th & 14th centuries A. D.) and they were sung in different ways on various occasions. Moreover the particular type of songs that was introduced by Hazart Amir Khusru, was the religious songs of the Islam and its Prophets sung in the Tala known as kawali and the musicians are said to be the kawals, which was more or less based on the devotional songs of the Hindus introduced by Jaideva for the first time in 12th century A. D.

As regards Sultan Husain Sherque, he was a ruling chief of Jaunpur under the Governmont of the Nawabs of Oudh, and lived much later than his predecessors. Hence it is sure to prove that Niyamat Khan, who, himself was a Dhruvapad singer and also had a great command on Veena, in order to put his contemporary rivals down, had taught his own creation the Khayal type of songs, to two orphans, who, were under his support naturally gifted with very sweet and charming voice, for couple of years. When he found himself quite successful, in his undertakings he made a submission before the king to allow his pupils to sing before him and other court musicians, his request was acceded. Both the young students gave performance before the king Mohammad Shah and his courtiers. The king was so pleased to hear this new style of song-sang by the pupil of his court musician, that he could not help but to honour him by confering the title of "Shah Sadaranga" i. e. k ng of constant charm or beauty, and he become the chief court musician of the emperor mohammad Shah. Lovers of music are familiar with this name. Numerous kheyals were composed by this great musician and poet in the praise of his parton. Since then till now kheyal singing is becoming more and more popular among all lovers of music. No doubt he was quitə successful in his laudible endeavour in popularising Kheyal to win the hear of the king and to keep his own prestige.

There is every scope for each individuel to express his own feelings emotion and inspirations through various combinations of musicial

Dr. S. N. Ratanjanker—A Great Exponent of Music.
(See page ...

Prof. H. Doctor—A worthy Principal.

(See page ... 78)

notes in each Raga in Kheyal, This is the option that was not granted to the Dhruvapad singers. Sadaranga availed the best opportunity of the time and also the taste of the patron and exercised his full power and intelligence to give the full scope and every prominance to his own creation the kheyal. Kheyal is of to two kinds according to the styles in which they are sung, namely, the slow Kheyal and the fast Kheyal. The former is similar to the Dhruvapads. It is full of graces and elegence that are simply due to the various combinations of musical notes and lack of much wordings. the importance of which had been given to the Dhruvapadas. It is usually sung in the Talas, namely, Tilwada, Jhumra, Ada-chowtal, Ektal, Teevra, Rupaka and Jhamptal where as the fast Kheyals are sung in the Talas known as, Trital, Ektal, Deepchandi and Dadra. The tendency of slow Kheyal is towards the profoundity elegence and improvisation where as the fast Kheyal creates the sense of anxiety, curiosity and excitement in the mind of the listeners Much importance is of set different notes and their varieties given to slow Kheyal. The whole beauty depends on the various combinations of notes in the fixed tala.

Every Kheyal singer must have to sing the "Nayaki" i.e., the exact lesson he had received from his teacher and then he is permitted to develop the "Gayaki" i.e., the method of development and his own ideas in forming various combinations full of beauty and charm. In Gayaki the following four technicalities are usually sung and then developed. Firstly the development of the Raga according to the rules laid down by the scholars and experts for this purpose in accordence with the wordings of the song in many ways. So that the same piece may not be repeated twice. Repeatations of the same piece with the same combination of notes are not permitted. 2ndly When the wordings of the whole song are sung slowly and steadily keeping the correct spirit of the Raga in aid of the numerous combinations of different notes, the tempo is to be increased then. The ratio of the speed will be in proportion with the song. 3rdly the "Bol Tanas" are to be composed and sung in continuation with the performence. (It is the different combinations of the wordings of the song itself set to different notes that are not used in the song in any of its improvisations) Lastly the simple and complex Tanas are sung They are also sung according to the wordings of the song and the suitability to the occasion and sense of the musical composition. It is to be remembered that they must not be monotonous and acrobatic.

Fast Kheyal is also sung in the way stated above but the tempo of the same is almost double of that of the slow Kheyal. Proper use of Tanas and improvisation of tempo are the main aspect of this type of songs.

Hazrat Amir Khusru.

Hazrat Amir Khusru was a great Persian poet and musician. He was associated with the reign of Sultan Allah-Ud-Din Khilji A.D. 1926 to 1315 A,D. He was not only one of the best Persian poets of his time but also a liberal minded connoisseur of Indian music. He was a brilient student of Persian music and culture. He was the first pioneer, who, approached the Indian culture and specially music to understand and appreciate the same. In his life by Shibli, known as " Sher-Ul-Azam " it is stated there that Amirs versitible genius turned to music and raised it to such a degree of excellency that he remained unrivalled for about two centuries. He spared no pains to cultivated, the Indian art and culture to patronize, spread to and the part he took in developing the Indian melodies is indeed remarkable. By a judicious combination Persian air (Muquams) and Indian Ragas, he had introduced many derivative melodies hitherto unknown to the system of Indian music. He had also made a very interesting innovation by producing a number of mixed Ragas, a class of melodies known formerly as Sankerna Ragas. He was also a great imitator, the most essential quality of the musicians.

Amir was the originator of the quawal type of singing. His contribution towards the Indian musical instruments deserves every attention of those who, are interested in the subject "SITAR" the prince of musical instruments which is the modified form of the ancient "Tri-Tantri" (Tri means three and Tantri means wired i.e. three wired instrument). and renamed it after his modification, only in shape as "Saha-tara-Ala" i.e. the best instrument with three wires., and later on three more wires were added to it by Masid Khan the originator of the Mashid Khani Baj of sitar and gave the instrument the shape in which it is found at present. and practised by the beginners and novices.

Tabla and Banya are also his inventions. Pakhawaj- the foremost Indian instrument among the drums, was the common instrument and usually played by the drummers in his time. The sound produced from it is very deep and uoluminous. So to make it a little soft and mild he had divided original one in the to two parts in shape only and named each part as Tabla and Banye. The right hand drum is said to be the " Tabla " where as the left hand drum is known as " Banya ". He had also introduced some Bols for the same and the method displayed by him appealed to the listeners hence these instruments got the popularity and became so populur that they are still in vogue.

The following Ragas were introduced by him. :-1. Majir.,2. Sazagiri.,3. Yaman.,4. Ushashag.,5 Muwafique., 6. Zilaf., 7. Fargana., 8. Sarparda,, 9. Bhakara,, 10. Firodos., 11. Ghanam and 12. Manam, It is mentioned in Raga Darpana that he had shown his best talents in "Sajagari", "Bhakara", "Ushashag" and "Muwafique" and in the remaining Ragas he only made some alterations and gave them new names. some scholars of the modern age are of the opinion that most of these Ragas narrated above are purely compound mixture of two, three or four Ragas and it is very difficult task to combine various Ragas for that he should be credited. also probable that such Ragas were current it is in those days as the Sanskrit texts give the name of the Sankerna Ragas that fulfils the conditions of the Ragas described above.

Nayak Gopal

Nayak Gopal is acknowledged to be the master of vocal music by all through out India. He was contemoprary to Hazrat Amir Khusru. He was the Guru or master of about twelve hundred disciples and they used to carry his "Singhasanam" that is throne upon their shoulder like the palanquin bearer of this age. He was not only a musician but also a scholar and devout. The fame of his consumate skill in music was brought to the notice of Sultan Allah-Ud-Din Khilji and he invited him to his court to give performence there. The Sultan was highly pleased to hear his music.

Sultan Husain Sherque.

Sultan Husain Sherque, the ruling chief of Jaunpur, was also a great patron and conno isseur of music and specially in Kheyal singing. He was one of those, who, spared no pains, to make this particular style a successful and most popular one among all lover of music. The present elegence and perfection that are contained in Kheyal-Gayaki is due to his keen interest and support to the musicians of his age. He had also some taste in musical compositions.

DEVOTIONAL SONGS

The origin of devotional songs. is from the ancient Chhanda, Prabandha and poetry composed by the numerous devouts of different times and places, who, delivered the divine message through the internal inspirations in the current suitable words and tunes. It is observed that in India, the Indians had the privilege of having so many great souls in their midst from time to time, who, usually guided them to the path of virtue and hence could easily realise the eternal truth of "Ahinsa" i.e., harmlessness or non-violence, the essence of the Indian philosophy. Leaving the mythological stories aside, if the facts stated in the various modern history are accepted, it can be said definitely that India has produced the greatest saints, philosophers, astronomers, scholars, artists and politicians. All these great personalities served their mother land in their respective spheres and their fellow brethern followed the instructions given to them, for the full development of their society, they were connected and interested in.

In India the temple and the stage were the best media of instruction in ancient and medieval age and religion was a part of the social life which depended largely on music. Music was considered in those days to be the only means for full development of mind and body of every individual as well as for the entire community or society as aw hole body. Therefore much attention was paid to it. The following are the persons, whose lives are considered devoted to music, and had served immensely their motherland through their devotional songs that every Indian should remember and be proud of.

1. JAIDEVA was a great devotee of Krishna and he preached, the divine message of devotion (Bhakti) through his numerous musical compositions (consisting the amours of his Lord.) to the people, specially of Bengal. The Bengalis of that age, majority of them, were the staunch followers of "Tantrikas" (Kapalikas), i.e. the devotees of the Goddess Kali. The people were actually overpowered to witness the miracles exhibited by the Kapalikas of those days and hence they were becoming in human and savage. It was Jaideva, who, swept away the vice from the followers of the Kapaliks and created in them an acute sense of reverence to the superiors, love to equals and affection to the youth. Jaideva was born at Kendula-a village near Bolpore, the present centre of the Indian art and culture founded by the late Dr. Ravindra Nath Tagore. His valuable work is known as "Geet-Govinda"

compiled some time in the 12th century A.D. The compositions are really nice and they can safely be placed under the heads of the Prabandhas of the past. This work has already been translated into English by Sir Edwin Arnold in the name of "The Indian song of songs"

2. Mira Bai- the wife of Maha Rana Kumbha, A.d. 1500 is famous for her real love for Lord Krishna-the supreme divinity of the Vaishnavites, is said to have seen and talked with her tutelary deity. It is also said that the king had rebuked, persuaded and even tortured her being aloof from the worldly life and wanted to divert her mind towards luxury, so that she might lead the common course of life, i. e., suited to the queen just like her predecessonrs. Mira- the great devout was practically beyond the reach of Maha Rana Kumbha so his efforts were in vain. Her firm determination and sincere love for Krishna overpowered all troubles created by the king and she ultimately revealed the eternal truth and got salvation. Her entire devotion was through her religious songs composed by her self. She was also very

much fond of dancing. The songs namely, "Mai-Ra-To-Giri-Dhari-Gopal", "Mana-Cha-Kar-Rakho-ji" etc, are the master piece in respect of the composition, sense and the tune. These ever new compositions inspire every man and woman even of these days, and tears roll down the cheeks of all pious person, interested in devotional songs.

3. KABIR DASS.

Kabir Dass was contemporary to Mira Bai. He was born some time in the 15th century A. D. at Benares a sacred place for the Hindus, where thousands of pilgrims come almost on every Hindu festival in each year to have their bath in the sacred river, the Ganga. Some historians are of the opinion that he was a Hindu by birth but on account of the premature death of his parents a Mahomedan neighbour, weaver by profession, who had no children of his own took pity on this orphan and brought him up like his own son. Others say that he was the only son of a Mahomedan weaver, who lived during tho reign of Sikender Shah Lodi king of Delhi A. D. 1488 to 1517. A.D.

However, it is a fact that he was a great devout and preacher of the truth and mystery of the world. He had innumerable disciples and followers among both the sects of Hindus and Muslims. His life and teaching are full of mysticism. He had accepted only the Supreme power and nothing else so he never praised any God or Goddess. He had always been giving every importance to the realisation of ones self. perhaps he was a great philosopher. His compositions prove that he was a poet as well as a musician. The wordings of his poetical compositions were simple and the tunes were very popular and this simplicity enabled all his followers to sing them easily. The locality where he lived at Benares, is known after his demise, as Kabir-Chowra. It is said that he was buried at Ratanpur, where his tomb is to be seen to this day.

4. CHAITANYA.

The doctrine of devotion was again revived in northern India, specially in Bengal after Jaideva by Chaitanya A. D. 1485 to 1533. A.D. He was born in Navadweep- now a modern town, situated in the west about 100 miles from

Calcutta. His entire activity was done through music The particular type of devotional song, sung through out in Northern India and mainly in Bengal since then to the present time is known as " Kirtan ", Sankirtan ", " Nagar kirtan " or " Nama kirtana ". It is sung in the accompaniment of Ektara (a kind of string instrument containing only one string) Mridanga- a special type of drum made of clay strengthened by a tight covering of gut or stripes of skin and covered at both ends by a thin sheet of skin prepared only in Bengal commonly known" as " khole " and kartals, i. e. cymbals, made up of brass or nickle.

5. Vidyapati- the prominent poet and musician, who, was attached to the court of Raja Shiva Singha of Trihut was contemporary to Chaitanya and a follower of his preachings.

The devotional songs set by Chaitanya are unique of their kind. They are really musical compositions set in Ragas and Talas. They are choire music. A group of musicians sing together accompanied with Mridanga. Ektara and Kartals. This particular type of music is meant only for the mass. The compositions are entirely devoted to the life and work of Krishana. Almost all the nine sentiments (Rashas) that are described in the Indian literatures, namely Pathos (Karuna), Heroism (Veer). Passion (Shringara), and the sentiment of devotion (Bhakti Rasa) are mainly treated in Kirtana, which appeals perhaps to all except in some rare cases. Kirtan is difficult to sing. it has also some technicalities which depend upon Raga and Tala. Unless one is trained in it, he cannot sing properly and bring the correct spirit, of the same. The tunes are common with the Ragas of the present day music but the Bols of Mridanga, i. e. drum are entirely differs from the Bols that are usually played on Pakahwaj or Tabla-Banya, but other scientific treatment of the technicalities of Drum class instruments are alike.

One should not forget the saints namely, Tukaram, Pundarik. Tyaga Raja and others, Every one of whom had served their country men and brought before them the divine message for the spiritual development not only for each individual but also for the mass.

The readers might have observed that almost all the great souls, lives of whom have already been related above were the great devotees of Krishana. The great musicians and the composers even of the Mahomedan period were also the followers of the footsteps of these personalities without the distinction of any caste and community. The former had treated almost all the sentiments (Rasha) in their respective work while the latter dealt largely with the sentiment of passion (Shringara). It was Goswami Tulsidas. who perhaps for the first time engaged the attention of the multitude toward the life and great deeds of Shri Ram- the great hero of the epic Ramayana.

Goswami Tulsidas was also great poet and musician of the 16th century A. D. He is the author of the Hindi Ramayan; Vinaya Patrika, Shri Ramcharita Manas and other works on the life and deeds of Shre Ramchandra. He has expressed the truth and revealed the mistory of the universe in an easy style of expression in little verses in Hindi, which are really very helpful guide to all as they are very easy to understand and follow, even by the lay men. He had taught innumerable good lessons to the people of Northern India which are full of light and charm. He was one of those, who, had the privilage to witness their tutelary deity in person. It was Tulsi Dass who, introduced for the first time the worship of the sentiment of heroism, i.e. Veera Rasa.

Tulsi Das enjoyed no advantages of birth, fortune, or education, being the son of ordinary Brahman parents, who, exposed him in his infancy to live or die, becaue he had been born in an unlucky hour. Fate or providence willed that the child should be picked up by a wondering mendicant, who gave him sustinance as well as instruction in the legendry lore of Rama. The rescued child wondered about with his adoptive parent, living for some time at Chitra-Kut and Rajpur in the Banda District of Bundil Khand. Most of the latter part of his life was spent at Banares. His literary career, which did not begin until he was past the age of forty lasted for forty years from 1574 A. D. to 1614 A. D. In 1623, A. D. he died aged over ninety.

THUMRI.

This type of song was originated and developed under the support of the late Nawab

Wazid Ali Shah- the late Nawab of Oudh, A.D. 1840 to 1870 A.D. He was a great lover of music and a patron of musicians. He also had a good number of musicians at his court. He was interested more in music than his kingdom (subject) When he was dethroned and captured by the Britishers and was sent to Matia Bridge, he was allowed by the Britishers to have the artists whom he liked best with him. Thumri was introduced by him at Calcutta and late Pt. Bhaiya Ganpat Rao, Md. Maijuddin and Shyam Lal Khatriya and others took fancy in it and they mastered in this particular type of song for the first time introduced by Nawab Sahib which appealed to them actually. It is said that Wazid Ali Sahib was not only a poet but also an excellent musician. His voice was very sweet, charming and full of lucidity. He had compiled three books on Indian music which after their publication were distributed among the courtiers. His compositions namely the song "Babulwa-mori-naihar chu-to-jai" in Bhairavi and "Neera-Bharana-Kai-Sa-Jaun" in Tilak-kamode are supposed to be the best among his other compositions. The former song was composed and sung by him when he was practically under arrest and about to leave Lucknow for ever.

This great innovation and contribution by him to music, will be ever remembered by all and specially by the lovers of Thumri. Thumri has its own beauty and characteristics which are lacking in other types of songs related above. The form of Dhruvapad is solid where has Kheyal is considered to be fluid and Thumri is but gaseous.

The art is changeable and it must please the listeners of the different times and places. Therefore it has to take its own shape according to the taste and likings of the people of a particular age. It has already been explained that Kheyal furnished a great deal of scope for improvisation and ornamentation, which lacked in Dhruvapads. Tumri offered a still greater scope for the expression of the subtler light and shade of the emotion that Kheyal could offer, i.e., Thumri expresses the nuance and overchanging perception of beauty with the slight delicacy and the finest touches, that are totally beyond a pure Kheyal. The real glory of Thumri, perhaps lies in its taking cognizance of the subtlety of evanescant emotions succeeds one after the other in the musical experiences of the artist in his sacred moments of undoubted inspiration. The idea of Thumri unlike that of Kheyal, does not lie in the presentation of a Raga in its purity. The aspiration of Thumri consists in the presentation of the minutest changes of the musical emotion of the artist. Thus the term "correct Raga interpretation" is, unlike in Kheyal, almost meaningless in Thumri. In Thumri shades of different Ragas always keep coming in, so that sometimes the protracted enjoyment of one Raga is marred by too frequent transition into snatches of other Ragas.

Thumri cannot be sung in all the Ragas of the system of Indian music. The Ragas namely, Khamaj, Desh, Tilak-Kamod, Jhinjhoti, Kafi, Pilu and Bhairavi are particularly useful for it. Deepchandi, (Chanchar) Punjabi-Theka, and Dadra are the chief Talas meant for Thumri singing.

Banares and Lucknow are famous for Thumri. The Kathak Gharawana of these places are exceptionally interested in this particular type of song and they excel in singing the same. The famous dancer late Kalkadin and Bindadeen Maharaj of Lucknow belong to the Kathak Family and they were masters in Thumri singing. Majority among the professionals and amateurs of the United Provinces directly or indirectly are related either to them, their descendants or to their disciples.

TAPPA

The origin of Tappa is from the punjab and perhaps it was the folk song of that place. It was chiefly sung in old days by the camel drivers and people of low standard and taste. The wordings of the songs express the emotion of love and passion in many ways and forms It was Gulamnabi, alias Shoree Miyan, who, is responsible for the introduction of this song and also for the present beauty, elegence and refinement. Some say that he belonged to Punjab while others are of the opinion that he

Shri Vishnu Digamber—The Great Devotee.

(See page ... 100)

Shri Girja Shanker Chakraverty—A Real Artist.

(See page ... 82)

was a resident of Lucknow. However it is a fact that he was almost mad after music and his favourite song was only Tappa. The instincts that he had with him, a natural gift, discloses itself that he was a born genius in music and specially in Tappa singing. He had rightly expressed his own feelings and emotion through this species of song and it contains almost all the beauties of the so many different types of songs.

It can be said safely that Tappa is a compound mixture of the Fast Kheyal, and Thumri. It is sung in all the Ragas and Talas that are particularly used in Thumri. Tappa is coeval with Thumri. Though it is free from the rules and other principles, still it is not at all easy and practicable to all, even by the experts in music, to sing it, unless they have been trained themselves in it. On account of its popularity among the low class of people it was naturally overlooked by the multitude and hence it failed to keep pace with Thumri and maintain its prestige. Every thing exists in art and so it should be expressed in its proper form and way. On account of the negligence which was due to lack of support from the lovers of music, it could not get its proper footings that it deserves. Ustad Peary Sahib is one of the leading singers of Gazal and Dadra type of vocal music.

TARANA.

Songs of this species are absolutely different from others. Words of meaning are not used in it. Some technical syllables of Sitar and Tabla-Banya and the meaning less words of Alapa-singing are the main property of this type of song. It is sung in almost all the Ragas of the current Ragas of Hindusthani music of this age. The wordings of the songs are generally of this type. "Diri-Diri, Deem-Ta-num, Tana, Dere Nare, Dha-Kita, Ali-Alum, etc., which carry no meaning but ideas full of musical of the musician or of the composer. The whole beauty lies on the various combinations of the notes that are used in it in different forms.

It is the conjecture of some of the modern scholars that Amir Khusru, who, was unfamiliar with the difficult and highflown Sanskrit language of India, failed to imitate the songs sung by the then exponent of music, Nayak Gopal, who was invited by Allah-Uddin-Kilji to give his performence at his Court at Delhi. Amir had been able to follow the tunes and correct spirit of the same but on account of the ignorance in the language, he dropped the wordings of the songs and wordings stated above were added to them to complete their rythem and Talas instead. Whatever the real cause may it be the noble ideas worth appreciating. Syt V.N. Patvardhan, principal. Gandharva Maha Vidyalaya, Poona, is a specialists in Tarana singing to day. Bahadur Husain Khan and Tauras Khan were the last exponents of Tarana in the past.

LAKSHANA-GEETA.

It is the original musical compositions of the Sangeet Nayak late Pt. Vishnu Narayan Bhatkhande. They are composed of words giving the definitions and other conditions of each Raga which give a sound knowledge of the same. The songs are composed in Hindi and the language is very simple which enables all to understand and remember them without any difficulty. Lakshangeets are available in almost all the current Ragas, that are useful to every student of music of this age. This type of songs are also included in the Hindusthani Sangeet Padhat.

SWARAMALIKA.

It is commonly known as "Sargama" but its correct name is Swaramalika, i. e. the garland of notes. It is a simple composition of purely musical notes of some particular Raga set in different Talas.

It is the composition of the various artists of the medieval and modern age. It is very useful to the beginners. It helps the tyros to remember the tune of the Raga in which it is set. It helps them to have the proper intonation and correct production of the notes that are used in them-the most essential thing in the practice of vocal and instrumental music.

III CHAPTER.

The Lives of Great Musicians.

FEW OBSERVATIONS.

The biographies of the great musicians that are contained here, deserve keen attention by those, who, wish to avoid the "artistic temperaments" and are desirous to follow the footprints of the masterminds, to reach the standard of practical music of this age and hence they may note the following points for their knowledge and guidance. :—

1. The common opinion among the top most musician is that to be a great musician a man must live retired from the world like an asetic (Yogi) and this is not perhaps without some truth. As the lives of the great musicians that are narrated here prove that majority of them had to lead a solitary life not less than for a decade of years and they lived far from all worldly affairs and temptations, when they were under training of the divine art of music.

2. The only way by which perfection in music can be attained is by having sound instructions from the best musicians of the time and also by studying the original, standard and authoritative works on music. As the theory of music is so little discussed at present that few even of the best artists have the least knowledge of any thing but the practical aspect of the art, in which, to their credit, it must be acknowledged they excel.

3. Majority among the top most artists had in the begining a regular practice in music for ten to twelve hours a day at least for a decade of years under an expert teacher, who, himself had a sound knowledge and practice.

4. All artists have to continue their practices at least six to eight hours a day to keep the standard and proficiency, so long as, they are in the field. In case, failing of which, they are sure to lose the accuracy and skillfulness.

5. It can be said here through experience that mostly topmost artists are not good teachers. This is only due to their ignorance in the theory of music and perhaps they do not realise the difficulties of a beginner and

expect him to master their highly complicated art. Hence it is desired that students must not be impatient and disheartened, on the other hand they are required to be faithful and stoical to attain the perfection and remember the following verse quoted from "GEETA." :—

श्रद्धावांल्लभते ज्ञानं तत्परं संयतेन्द्रियः ।
ज्ञान लब्ध्वा परां शान्ति मचिरेणाधिगच्छति॥

Khan shib Ustad Abdul Karim Khan.

Ustad. Abdul Karim Khan was the foremost musician of the North. Lovers of music and even lay men were almost mad after his effective music. He originally belonged to the village known as Kirana near Delhi. After having completed his studies in music he was for some time in the service of the Baroda State but finally settled down in Bombay. He was the best Kheyal singer of the 1st. half of this century. Ustad Faiyaz Khan after the sad demise of this born genius, who was only his rival expressed his deep sorrow with the words that his music is also gone with the departed soul.

Ustad Abdul Karim Khan was a genius. His life was dedicated to the practice of the divine art of music. His music was not only emotional but also appealing and had its effect even on lay men, who had no knowledge and taste in mnsic. Even the peoplc of the South who are not expected to know and understand the highly complicated method of Kheyal singing were so much impressed by the sweet music of Khan Sahib that they looked upon him as a 'Gandharva' and the people of the South never missed to hear him, whenever they got any opportunity of listening to him.

A few records of the most popular Ragas by the late Abdul Karim khan have been taken and preserved by some Gramaphone Company. specially the records Jamuna-ke-tir in Bhairavi and Piya-bin-nahi in Jhinjhoti are remarkable.

Khan Sahib was also keenly interested in Veena. He was also an expert Veena player, a record of the same has been kept only a couple of months before his death by some Gramophone Company.

Unless one has any idea of his music it is very difficult for him to give an exact idea of his songs. It is suggested that every lover of music must hear the records by the late exponent. Though Khan Sahib was a Mohamedan he was a liberal minded person to choose his life mate which he did amongst the Maharastrian community. His only daughter named Hira Bai Barodkar was perhaps his only disciple, who is one of the best Kneyal singers of these days, and a popular musician of Bombay. Ustad Bahre-Wahid Khan, one of the best Kheyal singers is also related to him.

Khan Sahib Ustad Allah-Uddin-Khan.

Prof. Allah-Uddin-Khan was born in the village Sibpore, Brahminbaria sub division, Tipperah State on Durga Astami in the year about I870. A.D. He was keenly interested in music from his very childhood and to quench his thirst of learning the divine art of music he left his native village when he was still under his teens. He came direct to the Imperial city of Calcutta- the home of numerous artists of outstanding merit and wide reputation. At first he had to face great troubles there and with great difficulties he has been able to persuade late syt Gopal Chanra Chatterji, one of the leading musicians of those days, to teach him vocal music and learnt seven years from him only "Alankara" i. e. Scale exercises Hence he acquired a sound knowledge of musical notes (Swara-Gyana). Next he started learning violin from late Syt, Amrita Lal Dutta-the leading violinist of Bengal for about a decade and a half and mastered the said instrument. He had told me at my request that only due to the practice of proper Scale exercises done under Mr. Chatterji, he had been able to master so many Indian musical instruments. Prof. Allah-Ud-din Khan used to earn his bread. while he was under training, by playing, Dholak, Tabla-Banya and later on Clarionet with the music staff of the "Star Theatre" at Calctta and finally he proved himself there to be the chief of music section and conducted the whole music. This was not the main object of his learning. He wanted to reach the zenith and also to master all thc current and rare musical instruments of his time. He soon started learning Sarod from the late Usted Ahamad Ali Khan of Rampur State for several years and could not satisfy himself with the knowledge that he had already gained, so he finally, went to Rampur State to learn from the late Ustad Wazir Khan-the last descendant of Tan-Sein who was really a genius in the art of vocal and instrumental music, specially in Dhrupad singing and on Veena playing.

It was not an easy thing to become a pupil of the late Wazir Khan, who, was the teacher of the late Nawab Hamid Ali-Khan still he was not disheartened and waited there for a year and a half and when he finally found himself quite helpless in getting the kind favour cf Ustad Wazir Khan, he tried to commit suicide by throwing himself before the motor car of the Nawab, who was just out for the evening stroll. With the grace of God he was not run-over by the car but on the other hand, it was stopped and Nawab Sahib enquired him the cause of this strange behaviour on the part of Allahuddin Khan. Khan Sahib, with trembling voice related the real cause to H. H. the Nawab of Rampur, who, after hearing all, asked him to attend his Durbar on the same evening and also gave him the assurance that his request will be duly considered if he could prove himself really deserving. He presented himself before the Nawab, who, asked him to play on the various musical instruments on which Khan Sahib had good command, already mentioned.

His Highness was really pleased to listen him and made a request to his Ustad to teach this promising musician to his hearts content and also allowed him a scholarship for his maintenance. He continued learning from Md. Wazir Khan for about twenty years during which he was fortunate enough to receive his personal and keen interest after the sad death of the eldest son-Md. Pyare Miya for about eight years. With the permission of his Ustad he attached himself with the court of Maihar. H. H. the Maharaja Brij Nath Singh Bahadur is his disciple and took much interest in music. Khan Sahib was provided with all possible facilities to popularise music in his state and also outside. Hence a band of Indian musical instruments was organised by him and he selected the poor little village boys for this purpose and the success that he had received in this endeavour is only surprising.

It was the main drawback of almost all the artists of his age that they were never willing to impart musical training to any one It is Prof. Allah-Uddin Khan, who is the only exception to this invariable weakness of the musicians. The band organised by him only a couple of years before the 4th & 5th All India Music Conferences held at Lucknow in the years I924 & 1925, proved its utility among all top most musicians, great scholars, connoisseurs and lovers of music and the great ability that he possessed. The band consisted of the following instruments; Three Sitars, Two Violins., Two Dilruvas,. Two flutes., Two pairs of Tabla & Banya., One Sarngi. One Triangle., one Viola., and one Naltarang (hollow metal cylinders cut to the proper length to give the requisite note of the scale). It was a novel combination of Indian musical instruments and was very highly appreciated by the audience. Indeed this band was very much in demand throughout the whole session of the conference. Some more instruments were added to it later on. At present this is the best band in India.

His Highness is liberal enough to allow the genuine deserving candidates to learn from his teacher. Khan Sahib never objected to teach any body who had approached him for the same. He had produced about a dozen pupils who are considered to be the masters on their respective instruments, and earned a good reputation. His own son sj. Ali Akbar Khan the famous Sarod player, formerly was in the services of the All India Radio, Lucknow, as the music director, only aged about 25, is now in the services of Jodhpur State as the state musician. Mr. Ravi Shanker, the youngest brother of Mr. Udaishanker, is the youngest son-in law of prof. Allah-Udin Khan. He is one of the best Sitar players of this age and represents the real Sitar-Baj that should be played by all interested in Sitar taught by him. He is the music director of the A. I. R. External Services, New Delhi.

Prof. Allah-uddin khan is the real embodiment of the popular saying "Plain living and high thinking" He is absolutely free from vices that are generally known as the artistic temperament. He is a great devotee and has every faith in religion. He had also travelled through out in Europe with the party of Mr. Udai-shankar as the music director and won the internation repute. He is the master of eighteen Indian musical instruments and represents the traditional school of Tansain. He is one of the great exponents of this century.

SHRI CHANDAN CHOUBEY,

Syt. Chandan Choubey was born in a high class Brahmin family, the resident of Mathura in 1870. A. D. His father's name was Syt. Ambaji Choubey, who, was not only a reputed Dhruvapad singer but a good wrestler too of his age, a rare combination in a musician. It is said that he represented the traditional Dhruvapadas of the School of Swami Hari Dass of Brindavan the teacher of Miyan Tan-Sain. Syt. Chandan Choubey had his training in Dhruvapad from his father. Later on he had also learnt Kheyal. He was in the front rank of musicians and was noted for his excellent "Mindh" and "Gamak". He had a rich, sweet and high toned voice. He was famous at his native place more as a wrestler than as a musician. He breathed his last at the age of seventy, only a couple of years ago.

SHRI DILIP CHANDRA VEDI

Shri Dilip Chandra Vedi was born at Anandapur in the Punjab. He had mastered the art of playing on Harmonium at his early age and started learning vocal music from the well-known practical musician Syt. Bhaskar Rao and used to accompany him on Harmonium occasionally. This helped him much in acquiring the real method i.e. style of his singing, and after his death he became a student of ustad Faiyaz Husain Khan-the foremost Kheyal singer of the present age, He is an expert musician. Possesses a sweet and melodious voice, and he can sing very well many of the different types of songs, namely, Kheyal, Thumri and Ghazal. He had earned a very good reputation for his art. Won several medals from the various music conferences of these days. He is one of the best among the professional musicians.

The College of Indian Music, Baroda.

The late Maharaja Sir Sayaji Rao Gaekwar, who was deeply interested in fine arts specially music, was graciously pleased to establish a school of Indian music known as "The Bharatiya Sangeet Pathshala" in the year 1886. A. D. to provide facilities for a systematic training in high class Hindusthani music both vocal and instrumental.

His Highness particularly desired that all his subjects should acquire knowledge of and develop a taste for classical Indian music, so that, if it does not make them rich in worldly things it would at least enable them to pass their leisure in delight and pleasure. The work of supervision of the above school was entrusted firstly to the well known Ustad the late Maulabux and after his sad demise his son the late UstadMurtuza Khan took over the charge of the school and conducted it on the same line set by his late father. After his retirement Mr. M. Fredlis succeeded him in 1918 and he served the school with credit till 1928.

In August 1928 one of the masters in Violin Dilruba and Esraj playing and a scholar of Indian music, the well known prof. Hirji Doctor B. A., B. Sc., was appointed as the principal of the said instiution, with a hope to run the school on highly scientific lines, which let be said to his credit prof, Doctor has succeeded in doing.

The system of teaching followed by this institution is the same that has been laid down by the late pt. V. N. Bhatkande. B. A., LL.B., and the course of studies is just the same as All India Marris College of Hindusthani Music, Lucknow. The complete course of studies covers a period of five years and every successful student is expected to acquire a sound knowledge of the theory and attain proficiency in performing forty five popular Ragas.

Instruments taught in the college are SITAR, DILRUVA, ESRAJ, VIOLIN, TABLA AND SANAI.

Musicians of high artistic calibre and standing are employed by the Baroda Durbar as Court Musicians, The total number of such artists now serving there is about sixty five. Prof. Hirji Doctor, is the Director of the Amusement Dept also. The artists are specially maintained for the personal entertainment of H. H. The Maharaja Sahib, distinguished state guests and for various Durbar functions.

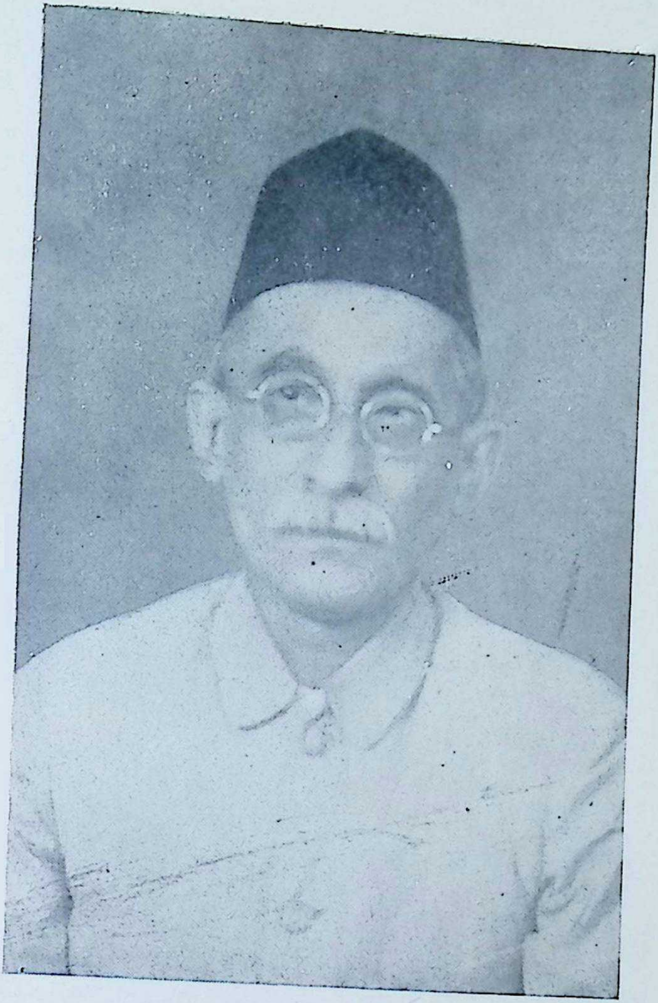
It is a fact that prof. Hirji Doctor, the worthy principal, has strained every nerve to bring this institution to its present status of a first rate music college; which is perhaps the oldest of its kind in India.

There is little doubt that this institution has fulfilled a deeply felt want and promises a bright future for the culture of Hindusthani music in modren India.

Khan Sahib Ustad Faiyaz Khan.

Khan Shaib Ustad Faiyaz Khan is one of the foremost musicians of this age. He originally belongs to Agra and had inherited the art from his father ustad late Gulam Abbas and his uncle ustad late Kallan Khan. His father and uncle both of them were the leading musicians of the second half of the last century They were the renowned representatives of the " Rangila Gharana " , i. e., the school of Charm and beauty, which is still famous for the exposition of the various technicalities such as, " Alapa "., "Bant" ., " Gamak "., and "Tan" etc.

Ustad Faiyaz Khan is a born genius. He was so interested in music that in his young age, while he was under his training. used to parctice music through out the whole night for a decade of years before his father and uncle. It is said that his father was specialist in " Dhamar " i. e. " Hori " type of songs. Hence he had learnt the same from his father and mastered in it. He had also learnt Kheyal and Thumri type of songs from his, uncle, who.



Shri Vadi Lal Naik—A Scholar.

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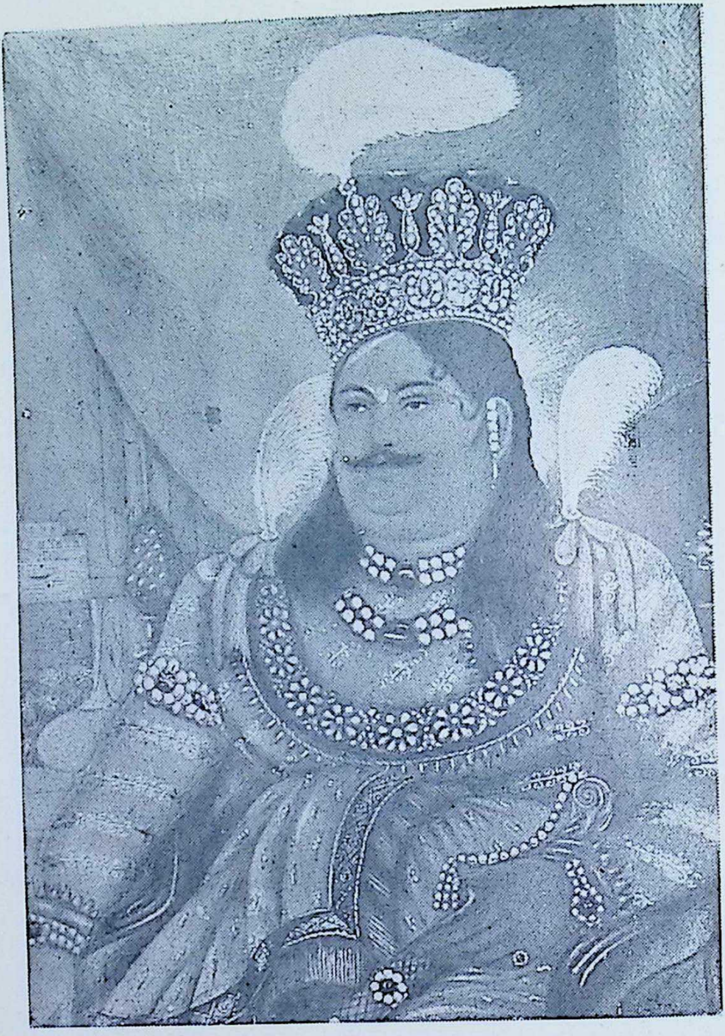

Nawab Wajid Ali Shah—The Lover of Music.

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was also a specialists in that line. He possesses a rich, sweet and melodious voice. His style of " Alapa " singing " Bant " " Barhat ". and " Tan kartab " is really wonderful. He is the recipient of several gold medals from the 2nd, 4th, 5th, and 9th All India Music Conferences held at Delhi and Lucknow. He had won several gold medals and titles from the chiefs of the Native States. He has travelled through out India and his music has been highly appreciated by almost all. H. H. The Maharaja of Mysore honoured him with the title of "Aftab-e-Mausiqui" i.e. the sun in the domian of music. He is in great demand every where in music circles.

Pt. late V. N. Bhatkhandeji was very much moved, when he heard him at Kashmer the Raga Yaman for about a month every day for about an hour or so, and it was due to him H. H. came to know the great ness of Faiyaz Khan in music and began to pay much attention to his music and appreciate it. Ustad Faiyaz Khan was appointed by Her Highness as the Baroda State Musician.

He is still retaining the post there. He is also a good composer and has composed many songs in the surname of "Prem Paiy". Few records of his music have been preserved by some Gramophone Co. Khan Sahib is a real artist He is not at all particular to impart his knowledge to any body.

Shri S. N. Ratanjanker the favourite pupil of the late Pt. Bhatkhandeji had some training from Khan Sahib. Prof. Dilip Chandra Vedi Prof. & Atta Hussain Khan are the two other pupils of Khan Sahib who have made a name and represents the style known as "Rangila Gharana".

Ustad Faiyaz Khan is an artist of wide fame and reputation and is in the foremost rank of vocal music. Every lover of music may hear his sweet music.

Shri Girija Shanker Chakraverty.

Shri. Girija Shanker Chakraverty was born at Bahrampur in Bengal in the year 1885 A.D. (Bangali Sambat 1292. 4th Paus). He is one of those, who, had the oppertunity of learning Thumri from the leading Thumri Singers of Northern India the late Bhaiya Sahib Ganpat Rao for several years and after his death he stated learning Dhruvapad from the foremost Dhruvapad singer of Bengal the late pt. Radhika Mohon Goswami. After acquiring sound knowledge of the same Shri Chakraverty started learning Kheyal from the reputed Kheyal singer Ustad Muzaffar Khan of Delhi. He had also been to Rampur State to learn Dhruvapad and Hori from the late Ustad Mohamad AliKhan one of the last descendants of Tan Sen. He was also under the training of ustad late Badal Khan and Chottey Munney Khan of Calcutta for several years.

Prof. Chakraverty possesses a sound knowledge of vocal music in all its styles. He had specialised himself in Thumri. He is not only one of the best musicians of Bengal but also a successful teacher a rare combination among musicians, expired only in May 1948.

Shri Gopeshwar Banerjee.

Shri Gopeshwar Banerjee was born in Bengal at Bankura in 1879. A. D, (Bengal Sambat I286, 25th. Paus) He had his training in vocal music mainly in all its branches namely, Dhruvapad, Kheyal, Tappa and Thumri etc from his father, the late Syt. Ananta Lal Banerjee. Though he had his training in different styles of songs and compositions he had specialised himself in Alapa and Dhruvapad singing only. He was awarded a Gold Medal for his Dhruvapavad singing in the Third All India Music Conference held at Banares. He had also compiled in Bengali few books on Indian Music, suitable to students of vocal music. He was attached to the courts of Burdawn, Mayurbhunja and Natore in Bengal for several years and also served the music school at Calcutta known as Sangeet Sangh, as the principal for many years. He claims himself to be one of the representatives of the Tan-Sain school of music generally known as "SENIA-GHARANA."

Prof. Banerjee is one of the leading musicians of Bengal and is free from all artistic temperaments. He represents the Bishnupur School of music—a renowned centre of musical culture in Bengal. He has been honoured with the title of Geeta Samrat and Sangeet Nayaka by H. H. The Mahraja Shri Puran Chandra Deva Bahadur of Mayur Bhanja & H. H. The Maharaj Shri Jatindra Mohan Thakur (Bengal).

Ustad Muzaffar Khan.

Ustad Muzaffar Khan was born at Delhi in the year 1868. A. D. He had his training in music from his father late Ustad Masid Khan a well known Kheyal singer of his age. Ustad Muzaffar Khan has specialised himself in Kheyal singing and kept the traditional style of the same which he had acquired from his father. His exposition of Gamaka, and Tan is worth appreciating.

Marris College of Hindusthani Music, Lucknow. (INDIA).

The Marris college of Hindusthani music established in 1926, to provide facilities for systematic training in high class Hindusthani music, namely, vocal, intrumental and dancing, is now the premier institution of its type in India. The representative character of the institution is amply borne out by the fact that people from all parts of the country and from all classes of society have availed themselves of the facilities afforded by the college for musical training. The number of students on the roll is about five hundred. This institution at present is known as the Bhatkhande Sangeet Vidyapith and is fulfilling a deeply long felt want and promises a bright future to the culture of Indian Music.

The system of teaching followed by this institution is qnite sound, absolutely scientific and most elaborate. The complete course of studies covers a period of five years aud four months during which a student has to acquire perfect ear-training and knowledge of musical notes, to study in to detail the theory of music and to practice in voice or on instruments, as the case may be. In order to attain proficiency in performing forty five Ragas with alapa, tana and at least half-a dozen classical compositions, such as, Dhruvapad, Dhamar, Kheyal.

Lakshana-Geeta, Swaramalikas and Thumri or in the case of instruments, Gaths and Tohras. The instruments, namely Dilruva, Esraj, Violin and Sarangee of the bowed string type, Sitar & Sarod of the plucked string type, flute of the wind instrument type, Tabla, & Banya and Pakhawaj of the drum species are taught there. The theory portion of the course consists of a detailed study with a comparative out look of the rules and system of Ragas of the Hindusthani system of music from the ancient time to the modern age. High class classical, i. e., Kathak and Manipuri dances are taught. The head of the various departments are masters in their respective subjects, hence they are producing each year quite a good number of bright students in almost all the subjects.

This course is again extended to a further period of two years for higher studies in music. During this period about I50 Ragas are taught with higher technicalities, and critical studies inthe theory of the Ancient and medieval literatures on music.

After completing the full three years and four months successful candidates get the Certificate of I. M. C., i. e., qualified teacher in music and enable them to get services in all the High schools and they are authorised to teach up-to the classes X through out India, and after the expiry of five years and four months the successful students get the degree of Sangeet-Visharad., Vadya Visharad or Nritya Visharad, i. e. Graduatesin Vocal, music Instrumental music or Dancing. The Graduates of this College are considered to be the best teachers and expert musicians or Dancers, as the case may be and are authorised to teach up to the B. A., of all the Indian Universities.

The highest degree that is awarded by this University is the Sangeet Nipuna, i. e. Master in Music and Doctor of Music which covers a period of further training for four years, two years for each degree.

The Vidyapitha can rightly claim a very large share in the present day awakening in the line of music and is recognised to-day as the best and virtually, the only institution imparting first class training in scientific and systematic music. Its staff members and students are in great demand all over the country and figure prominently in music conferences, demonstrations and gatherings all over India. It had already produced a good number of Scholars, Cineama-Actors. specially stage singers, Radio artists, Music Directors, best teachers and professional musicians.

Apart from the co-operation and assistance of all music minded people all over the country a very large share of the rapid progress made by this institution can easily be attributed to the untiring and selfless efforts of Rai Umanath Bali, its Honorary Secretary, with whom the betterment of the institution has been almost the only ambition in life and under the able direction of Dr. S. N. Ratanjanker, B. A., D. Mus., one of the well known disciples of the late Pt. V. N. Bhatkhande, the worthy Principal of the institution has been in its zenith.

Shri Narain Rao Vyas.

He was born at Kolapur in 1902 and was devoted entirely to music from his childhood. At the age of eleven he joined the "Gandharva Maha Vidyalaya" and studied there the art of vocal music for about eight years. He had completed the course and passed the "Sangeet Pravin" Examination of the said institution in 1921. He possesses a very sweet and charming voice. He is one of the best products of Gandharva Vidyalaya. Few years later he came to Bombay with a view to earn his livelihood. His music was highly appreciated by the people of there. He was soon captured by the Record-Company, who had taken most of his popular songs for their business purposes. Thus he gradually became a well known studio artist.

Shri Narayan Rao Vyas has also attended many music conferences and has also taken part in numerous public functions, where he had earned fame and recognition.

Shri Narayan Rao Vyas is an artist of high probity.

Ustad Peyare Sahib.

Ustad Peyare Sahib, is said to belong to the family of the late Nawab Wajid Ali Shah, of Oudh. He possesses a very high tone of voice. He is expert in Gazal and Dadra and also Thumri singing. He is a famous musician of Calcutta. Several of his most popular songs are preserved by the various Gramophone Companies.

Pundit Rajabhaiya poonchhwale, Sangeetacharya.

Shriyut Rajabhaiya poonchhwale comes from a respectable orthodox Brahmin family of Gwalior. He was born at Gwalior (on the Shrawan Vaddya 14) in (the Samvat 1939) 1882 A.D He had his early education in the local school and was very much interested in music. Harmonium was very much popular in those days even a single performance of music could not be completed without it, hence it was very popular and common instrument among the professionals and amateurs. Syt. Rajabhaiyaji determined to learn the same and with this point in view he started learning the art of playing on Harmonium from his father Syt. Baldeoji the desciple of Prof. Mehdi Hussain the grandson of late Ustad Hussu Khan, the famous court musician of Gwalior Durbar in his early age. He could not satisfy himself with the knowledge thus acquired. He was a keen observer and painstaking student all along and was very serious in his studies in music, later on he became the student of the renowned Dhruvapad singer Shriyut Pt. Vaman Boa and his eldest son Lala Boa of Gwalior and learnt Dhruvapad from them for several years and perhaps till their expiration which unfortunately occured in the years Samvat 1964 and 1961 respectiveiy (1907 and 1904 A D.)

Syt. Rajabhaiyaji was kneely interested in the art and deeply anxious to study it thoroughly He availed the best opportunity of learning Kheyal from the leading artist Syt. Pt. Shanker Rao of Gawlior which he had continued till Panditjee's expiration. After that he happened to meet Shriyut. Pandit V. N. Bhatkhande, whom he met at Gwalior in the year 1917

(April) and approached him with the intention to become his disciple, as he was deputed as one of the teachers for starting Madhava music school on the 10th. Jan. 1918 and sent to Bombay with other scholarship holders for training from Syt. Bhatkhande in the month of October 1917 by late His Highness. His request was highly appreciated by the late Nayak Syt. Punditji and he imparted to him the knowledge that was lacking in him. Since then till the sad demice of Revered Syt, Punditji he had always been in close contact with him and was one of the most helping hand to his work, specially during his stay at Haridwar in the year Samvat 1979.

Syt. Rajabhaiya is the builder of his own career He had mastered the art of music and mainly Kheyal singing through his personal efforts and strong devotion to all his Gurus and to Revered Syt. Punditji. He perfectly represents the traditional system of Kheyal singing of the famous music school of Gwalior, of this age. He holds a very good command in the sphere of music. He is not only a successful principal but also an excellent teacher the most rare quality which almost all musicians lack. He already has produced not less than a hundred of brilliant students of Indian music, who are doing their best in the field of music and have earned wide name and reputation. Besides all these services in the cause of music he has all along been guiding the authorities of the different Boards of Education in Northern India in the preparation of the curriculam of music for the boys and girls of the High school and Intermediate colleges for more than a decade of years.

His peaceful mind, sympathetic behaviour and encouraging words inspire all, and those who had any opportunity to come in his close contact, have certainly been influenced by his great personality. His famous work on Tan entitled "Tan Malika" is an excellent work that removes all the technical difficulties of the Tans generally known as the Gwalior style of "Tan Kartab."

He has two daughters and one son, named Balasahib Poonchhwale, who is a graduate of the Madhava Sangeet Maha Vidyalaya and an expert musician.

Dr. S. N. Ratanjanker, B. A., D. Mus.,

All most all students, music loving people and scholars of music are familiar with the popular name of Dr. Ratanjanker-the most worthy principal of the All India Marris College of Hindustani music, Lucknow and the well known author of Sangeet Siksha in three parts, Abhinava Geet Manjari and other works, that are authoritative books on music.

Shriyut Shrikrishna Narayan Ratanjanker comes from a very respectable Maharastrian family of Bombay. His Father, late, Shriyut Narayan Govind Ratanjanker, was a reputed police officer in Bombay. He was a religious man, thoroughly honest and above all superstitions. He was Keenly interested in fine arts and literature and could appreciate the real merit and value of the same and it was only due to his innate love for art, specially music, he had not only encouraged his second son to master the divine art of music but provided all facilities that were essential for the full dovelopment of the same along with the general education. Syt. Ratanjanker was born in Bombay, Sunday the 31st of December 1899. He had his early education from the Elphinstone Middle School Bombay and passed the Entrance Examination in 1919. He had learnt continually for three years only Alankaras before he ectually started to learn music, and acquired complete knowledge of Swaras from Syt. Krishan Bhatt a well known technician of the art of musie of those days. Some time after this he had proved himself to be one of the best amateur artist of Bombay.

One day in the evening when Syt. Narayan Govind Ratanjanker was out for a walk, he happend to meet Syt V. N. Bhatkhande at Chowpati and in the course of their talk the former requested the latter to examine his son of the knowledge in music he had acquired till then and wanted his guidance for his further studies in music. The late Punditji gladly consented to his request and when he had heard him he took interest in him. Syt.

Ratanjanker became the disciple of the Revered Punditji, and began to learn from him the real art of music both theory and practice for about twenty years continually. He passed his B. A. from the Bombay University in 1925.

Syt. Ratanjanker was a great devotee of his Guru and so he was able to gain every guidance, instructions and fatherly affection from him. He has thoroughly mastered the art and can sing any current or rare Raga to its perfection and will thus create a doubt in the mind of the critics that perhaps he had mastered the very same Raga, which is very seldom found in very few musicians. At present there is none except him, who can easily sing all the rare Ragas and can bring out and keep up the correct spirit of the same. Majority of the musicians have few Ragas in which they are quite capable of singing nicely but are totally ignorant about the rest. His own original compositions that are set to different Ragas are the bright examples of his great creative power and command on the art. (His compositions are collected in the book entitled " Abhinava Geet

Manjari ").

Revered Punditji asked perhaps, his best student to learn the ustadi style of Kheyal singing from the well known Kheyal singer Ustad Faiyaz Hussain Khan, Aftabey Mausiqui the court musician of the Baroda state, which, his most obedient pupil agreed to do and so he had been under his training for five years.

Dr. Ratanjanker had dedicated his life to the cause of music and following the footsteps of his Guru and will fulfil the ambition of the Great Departed Soul Pt. V. N. Bhatkhande. He is a member of music committee of the U. P. Boards of Education and the Banares Hindu and Allahabad Universities. Under his valuable guidance and directions the syllabus and curriculam of music for the High School, Intermediate, and B. A. are formed and set up by the authorities concerned. He is the soul of the Bhatkhande Sangeet Vidyapitha, and The All India Marries College of Hindustani Music. Lucknow and life of other institutions of music through out

Northern India. His sober mind and jovial nature attracts all. who, happen to come in his contact. The authorities of His Master's Voice have recently recorded some very instructive but interesting records that are very useful to all lovers of music, teachers and students. He is one of the great exponents of music of the 20th century.

Shri V. N. Patwardhan.

Syt. Pathwardhan is one of the best products of the "Gandharva Maha Vidyalaya" and a personal disciple of the late Pt. Vishnu Digamber. He had educated himself in vocal music only. He possesses a sweet and powerful voice.

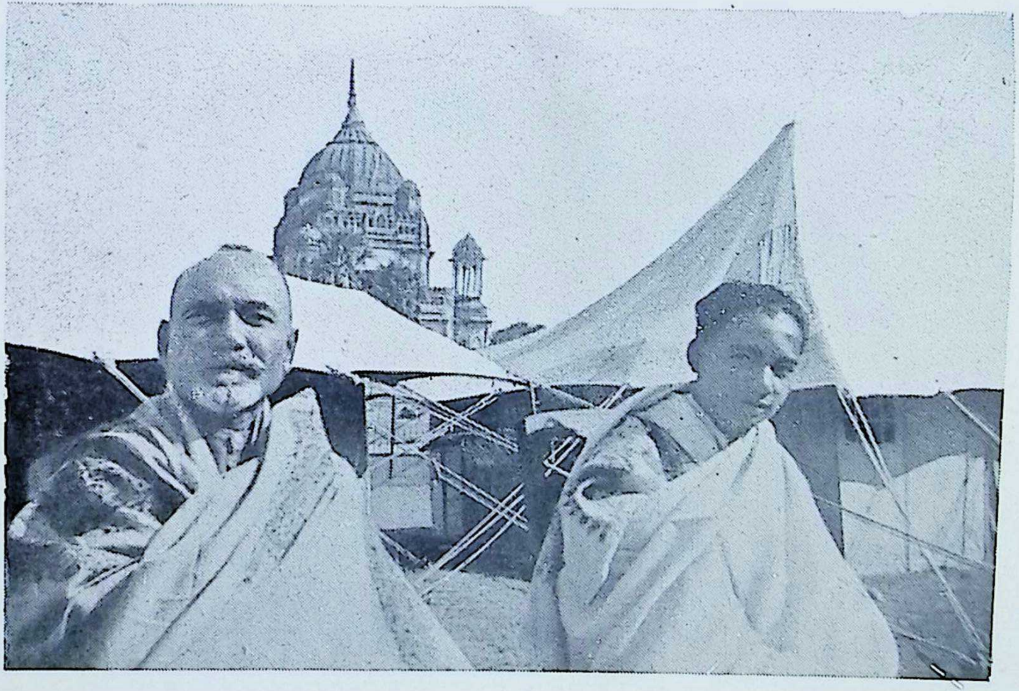
Syt. Patwardhan is the principal of his own Music School named "Gandharava Maha Vidyalaya" Poona. He is a successful teacher and free from all defects common to artists. He has received medals from the music conferences held at Allahabad, Cawnpore and Balarampore State.

Shri Patwardhan is not only a high class musician but also a good actor and the skill which he had shown of his art in the picture " MIRA " is simply astounding and his song "Jogi-mat-ja-mat-ja-mat-ja, is still remembered by all lovers of music.

Shri Vishnu Digamber Palusker.

One of the best followers of the teachings of Goswami Tulsi Dass of this age was the late Pt. Vishnu Digamber Palusker and every Hindu should be proud of him who appeared before all devoted persons for a very short time and dis-appeared immediately after his missionery work was done to the extent as it was needed.

Shri. Vishnu Digamber Palusker was born in the year 1872 A. D. in the Kurundwad state in the Belguam district. He began to receive education at an yearly age and showed great promise, but an accident through fire-works seriously and permanently injured his eyes and rendered him incapable of continuing his studies. So he was sent by his father, Shri Digamber Gopal Palusker, to Miraj for train-



Ustad Ali Akbar Khan-the worthy son of a note worthy father Ustad Allahuddin Khan Sahib—A Great Exponent of Music.

(See page ... 69)

Shri Raja Bhaiya Poonchhwale—An Ideal Teacher.

(See page ... 91)

ing in music under Shri Balkrishana Burva, who, it is said was an expert in music of his time. Pt. Vishnu Digamber showed prodigious promise and a few years later he became a noted musician. He was a great devotee of his teacher and could not tolerate the least happenings that might hurt his self respect.

Once there was a grand dinner in a cotton mill at Miraj to which almost all the respectable persons of the town were invited and his teacher, Shri Balkrishanaji , was also a noted person inspite of that he was not invited. Out of curiosity he made an enquiry and learnt that his master was not invited only because, although belonging to a very respectable family he happened to be a musician and this very point made a turn in his future life. It was a time, when a musician, however high his accomplishments and caste might be, was not considered fit to be invited to social functions on terms of equality with other guests. Pt. Digamberji took this matter seriously and made a vow to restore music to the high position which obtained in society during the glorious days of Indian culture, and civilisation. Hence he began to devote most of his time to the cultivation of music like the professionals of these days. In the year 1896 he with two of his fellow pupils set out for the revival and diffusion of music and also for raising its status with a capital of Rs 25/-, that too borrowed from a relation. They went to Girnar, where it is said, a saint of high adept living in those days, to pay their respect. The saint advised Pt. Vishnu Digamberji to begin his work in the Punjab and assured him saying that "God will help him in every way."

After visiting many places in the Punjab Shri Vishnu Digamber finally decided to settle at Lahore and started a music school there on May 5th 1901. The opening ceremony was performed by Sir P. C. Chatterji in a small building hired on a monthly rent of Rs 13/-. There was not even a single student for the first few days but through his strenous efforts students began to come and about forty students were on the roll after a short time. He had no money to meet the growing expense and hence he had to borrow. When this amount was spent up the students offered to bring money by begging. But with the grace of God he was invited by the Maharaja of Kashmere who presented him with a purse of Rs 1000/-. This amount too was spent up. Then his sympathisers held a meeting in which, the Maharaja of Kashmere and other leading citizens were present. An appeal was made to the present guests and as a result of that a sum of about Rs 2000/- was collected on the spot and the Maharaja of Kashmere promised to donate Rs. 150/- per month, which he paid till 1907. Gradually the institution gained popularity and in 1904 a piece of land was secured by him and a building was constructed for the institution known as Gandharva Maha Vidyalaya. Now he wanted to start a similar Gandharva Maha Vidyalaya in Bombay and even built a magnificient building on Sandhurst Roadwhich is still there but not fortunately as Gandharva Maha Vidyalaya. He had no income from the school, as he used to teach, feed and clothe without any charge all the deserving students of his own community. Therefore he had to select Nasik as his head quarter and in 1922 he laid the foundation of a new building for this purpose and named it as Ramnamadhar Ashram.

There is no doubt that the intensely religious turn of his mind, which was perhaps due to a series of terrible bereavements for out of his twelve children, four sons and eight daughters only, one son survived, devoted all his time to singing the songs of Tulsi Dass, Surdass, Mira Bai, Kabir Dass and others. He had set the songs to different Ragas according to his taste. It was the aim of Digamberji to give a turn to music towards the religious purposes as it had been in ancient times. His favourite song' Raghupati Raghave Raja Ram" was sung all the 24 hours without a break by him and his pupils in turn in the Ramanamadhar Ashram at Nasik. It was Shri Vishnu Digamber who created a taste in music among the lay men through his sweet devotional songs of the great saints of India. This great devotee expired on 23rd August 1931., leaving behind the only son ten years of age and mourned by all. He had numerous disciples and the majority of them were the Maharastrians.

The following are the names of his best students, who have earned a good reputation.

Shri. V. N. Patwardhan., Shri Onker Nath Thakur., Shri Narayan Rao Vyas, Shri Doedhar., Shri A. T. Herlaker. He had alsc written a good number of books on devotional songs.

Pt. Vadilal Naik

Syt. Vadilal Naik was born in 1882, at Sidhpur, North Gujrat, a place of pilgrimage. on the banks of the river Saraswati. His parents were very simple but religious minded His mother-Shrimati Kashibai, who was deeply interested in him expired leaving behind her two sons named Vadilal and Keshavalal at a very tender age of nine and five. A couple of months later Shri Shivaram Naik sent Vadilal to a dramatic company named "The Bombay Gujrat Natak Mandali" at Bombay in 1892 to learn the art of acting and dramatic music according to the vocation of the community and thus to earn his living.

Shri Vadilal had an innate love for the art of "Shastriya Sangeet" Hence he could not give himself up to become an actor or a stage singer of theatrical songs. He was a good imitator by nature and this natural gift helped him to learn music from the Ustad late Nazir Khan of Bombay, who was highly pleased to hear from him the pieces which he had imitated from his music, only hearing the same standing outside his residance near the dramatic company, took a fancy to Vadilal and accepted him as his pupil.

At the age of twelve or thirteen Vadilalji had to accompany Ustad Nazir Khan and his family to Hyderabad (Deccan) because they also had to go there to earn their livelihood as Bombay was Plague striken then. Ustad Nazir Khan was a reputed artist, hence it was but natural for him to be too stingy to impart his lore to any body, but a deserving student like Syt. Vadilal, who had not only served him but had served all his relatives very deligently; received the blessing of the wife of Nazir Khan and only on account of her the Ustad taught him a little. A couple of years later the party returned to Bombay and the promising student of music had to join again the dramatic company to meet the expenses for his studies in Sanskrit and for the maintainences of his father, younger brother and also for himself. This time he had joined the company in the capacity of a composer of dramatic songs and he had done the work quite successfully and creditably.

At the age of about fifteen Shri Vadilal had lost his father and was left alone in this world on the mercy of nature to look after him. Hence he was sure to get protection and this finally happened when in 1889 he came in touch with Pt. Vishnu Narayan Bhatkandeji, who, was a father and Guru to him throughout his life. The success of his life was all due to the active influence of Revered Bhatkandeji. After some time Vadilalji had expressed a desire to him that he wanted to learn Dhruvapad and Alapa style of singing from the reputed Ustads late Jakuruddin Khan of Udaipur State and also from the Ustad late Mohamed Ali (Kothiwala) of Jaipur State, Punditji, in order to satisfy his curiosity and also to give him an apportunity of coming into close contact with them gladly allowed him to do so and assured him to help whenever needed. Shri Vadilal went to both these places and saw the

Ustad concerned. He was indeed very much pleased to hear them but could not learn much from them. Hencə he had to return back to Bombay without getting much from them. Since then he became a disciple of Syt. Pt. V. N. Bhatkandeji.

Right from 1899 or 1900 A. D. onwards up to 1924 he was in close association with Punditji and learnt from him the various "Gayakis i. e., the styles and modes of singing of different "Gharanas" and also studied in his presence the Sanskrit works on music. His character and lite were moulded by the influence of the great personality, Pt. V. N. Bhatkandeji.

Shri Vadilalji had served as the principal of the Bansda State music School Gujrat, for a long time. The Maharaja Saeib and the members of the Royal family held him in great regard Shri Vadilalji was very much appreciative the inner worth of a person. He liked a person more because of his moral virtue than because of his other worldly environments. He was an embodiment of the old saying "Plain living and high thinking". He always cared much for righteousness and studies. He was quite happy and successful in his family life. This scholar of music died in November 1947 leaving behind him his wife and only one son Syt. Mafatlal Vadilal Naik who is a M. A., of the Bombay University. Vadilalji was about sixty five years of age when he died.

CHATUR PUNDIT.

SangeetNayak Pt. VishnuNarayan Bhatkhande.

Syt. Pt. V. N. Bhatkhande was born in a noble and high class Brahmin family in Bombay on Janmashtami the 10th of August 1860 A. D. The primary education in vocal music of this born musician, who was keenly interested in music from his very infancy and naturally gifted with a very sweet and agreeable voice, was imparted by his dearest mother who, was highly religious minded, used to sing the beautiful passages from the various works by the renowned saints and devotees. Later on he was admitted in the school for his education and there also he used to take part in the acti vities in music and won several prizes. He never took part in any of the other activities than music and in his general study. He had his education and training in music both together. This enabled him to acquire the sound knowledge of the literatures and the art of music. He had always been paying his attention to both the subjects equally well and hence he was always a successful student in his school and college career throughout.

He had started learning Sitar for several years from the late Vallabh Dass Damulji, one of the disciples of Jivan Lal Maharaj, who was a pupil of the renowned Sitar player, late Pt. Panna Lal Bajpai of Banares and also from Sj. Gopalgir Jairajgir, a disciple of Ali Husain Khan Binkar, who, was one of the leading Binkars of his own time. After doing his F. A., he had joined the Gayana Uttajek Mandali, of Bombay in 1884. as a member and started learning Dhruvapad from Raoji Buwa Belbagkar-the well known Dhruvapad singer of Bombay of those days and-also from Md. Husain khan and Vilayat Husain khan, who, were the leading Kheyal singers of those days for several years. After few years, he proved himself to be one of the best of their pupils and consequently he was given the charge of the music section of the Gayan Uttajak Mandali and as such he had to do duties such as testing the artists who, offered to perform in the society. This opportunity enabled him to have the acquaintence with so many musicians of those days to discuss with them the various intrinsic points which were full of controversies. He had Graduated himself from the Bambay University in 1885 A.D and two years later he took the degree of L. L. B., from the same University.

His career as a lawyer was quite successful and there too he had earned a good reputation and respect. He was a born musician and did all he could to revive the world of music for the full development it needed then. He was not a worldly man at all, perhaps he was the embodiment of Narad Rhishi. He was more inclined towards the art than any thing else, so to have, now, the thorough knowledge of all the literatures on music in Sanskrit, and also in other languages namely, Hindi,Gujrati Bengali and Telague etc, he practised learning them for several years (1892-1895. A.D.) and collected all available treatises in music with a view to compile a suitable and systematic work on the system of Indian music, which later on was known to be the Hindusthani music. During his study period he had conducted music classes at the Gayak Uttajak Mandali and had delivered several lectures on Indian music and they were highly appreciated by the educated persons and also by the leading and prominent musicians of Bombay and other places.

Now he wanted to be well acquainted with the various types of songs of the different places in India so he setout for a tour and had visited almost all the principal towns in the South in 1904 and gathered all current information of the music of the South and there too he had delivered lectures on the system of the music of the North. He went to Calcutta in 1907 and discussed with the musicians and scholars of Bengal, he however did not get much useful information there for his work

This time he had visited Nagpur, Jagannath, Vijianagaram, and Deccan Hyderabad. Two years later he made another tour to all the important towns of Northern India, namely, Allahabad, Banares, Gaya, Mathura, Lucknow, Agra, Delhi, Jaipur, Jodhpur, and Udaipur. The musicians of Jaipur namely, Mohammad Ali Khan and his sons Ashak Ali and Ahamad Ali Khan the descendents of the Manaranga family, these musicians were kind and generous with him and gave him all valuable information regarding the rare Ragas that were known to them. and about 300 traditional songs of their own Gharana were recorded on the phonograph which were added in his excelent work entitled"Hindusthani Sangeet Padhati Kramik Pustak Malika 1-6 parts. "In 1910 A D, he had compiled the work in Sanskrit named "Lakshya Sangeet " i. e. the ideal text on the current music of India and laid down the rules for the complicated points and explained them lucidly that were left and untouched by his predecessors. This is the only authoritative work in Sanskrit of this age that gives all information about the art of music and therefore should be studied by every advanced student and scholar of music of this age. Ptji. never cared for his own name and publicity that is why all his works and musical compositions specially the "Lakshya Sangeet are under the pseudonym "Chatur Pundit" He had described in simple language, to enable all to understand and follow, the rules regarding the Ragas and set them into the particular Raga and Tala according to the rules and notes used in it. In 1910 the 1st volume of his monumental work, the "Hindusthani Sangeet Padhati" in Marathi, an exhaustive commentary on his work Lakshya Sangeet. was published In 1914 the 2nd and 3rd volumes of this series were published. He is the author of about twenty five works on Indian music.

Slowly but steadily his reputation spread all over India and people from far and near of all communities and status began to realies the real merit of his great contributions and merit of this pioneer of Hindusthani music system. In 1911, Thakur Nawab Ali Khan of Akberpur residing at Lucknow, came into contact with him and he out of his curiosity sent Nazir Khan alias Kala Nazir- a well known musician of Lucknow to study under him the theory and Lakshana Geetas composed by him. These songs were published later on by the said Takur Sahib under the name of "Muari-fun-Nagmat" in Urdu.

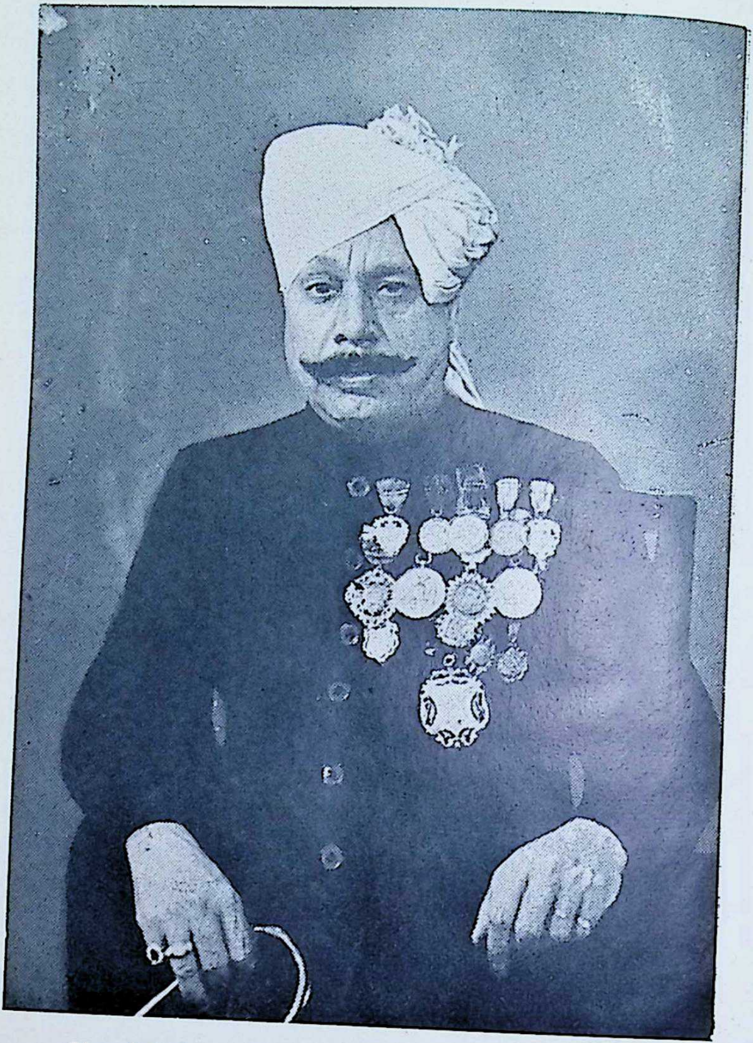
The idea of music conference for the first time started by Raja Man of Gwalior in the 15th century. A.D. and it was quite successful in its endeavour. Since then to the end of the 19th century no such music conference was held. It was Revered Punditji, who, held with the object of arriving at difinite solution of difficult and disputable topies of music was very anxious to gather all the prominent and leading musicians of the different schools urged the need to H. H. The Maharaja of Baroda and H. H. gladly agreed to his proposals and hence the 1st All India Music Conference was held at Baroda in the year 1915-1916. He is the father of the modrn music conference. He took the initiative part in the

5 consecutive music conferences held from time to time at different places in India till 1925. Besides this he was all along one of the judges in all the conferences held at Baroda 1st conference 1915-16, Delhi 2nd A. M. C. 1918., Banares. 3rd A. M. C. in 1919 and the 4th and 5th conferences perhaps the last of the kind in the years 1924-25. The system already laid down by him was read before the artists and scholars and it was unanimously accepted by all to be the most suitable, easy and scientific.

He had already been touch with H. H. The Maharaja of Baroda and according to the directions of Punditji a music school was started there to give scientific training in music to the lovers of music. H. H. The Maharaja of Gwalior late Madhorao Sindia took keen interest in his work and according to his suggestions and guidance a music school was started in the year 1918 after the name of the late Maharaja Sahib "Madhava Sangeet Vidyalaya". He had always been the examineer of the said institution till 1932. Duriug his stay at Gwalior, Balasahib Shanker Punditji and his son

Shri Gopeshwar Banerji—A Noble Musician.

(See page ... 83)



Ustad Faiyaz Khan—The Foremost Musician.

(See page ... 80)

Krishanarao Pundit and Raja Bhaiya Poonchhwale. The last of these took keen interest in the work of Punditji and became his personal disciple. He was under his training for several years and mastered the art of music. Later on Rajabhaiya Poonchhwale became the principal of the said institution and is still serving there in the same capacity. He was a helping hand to Revered Bhatkhandeji, during his stay at Haridwar, where he was compiling his huge work, Hindusthani Sangeet Padhati Kramik pustak malika. Late Pt Vadi Lal Sarama of Ahmedabad., Syt. Pt. Rajabhaya Poonchhwale, of Gwalior and Syt. Pt. Shri Krishana Narayan Ratanjanker of Lucknow are the best of his personal pupils. These scholars were fortunate enough to have the sound training of the great soul. All of them have dedicated their lives to the cause of music. Besides them he had numerous students, who, had their training under his guidance and care in the Gayana Uttajek Mandali, Majority of them among the Parsi community. It was Punditji, who, had introduced music as a subject for the first time, at the request of the late Pt. Madan Mohan Malaviya, who was his personal friend, in the Banares Hindu University and also in the Indian Womens Univeristy, Poona, where he had been for several years as the examineer. He had also drafted a curriculum of music course for the Bombay Municipal Schools and also conducted a training class in Bombay for the teachers concerned. The course was prepared by him and presented to the authorities of the Bombay Municipality, which they have published for their own use.

In the month of October 1933, Revered Bhatkhandeji was over come by an attack of paralysis, which was further complicated by the fracture of his thigh about the time of the second attack. These misfortunes, confined him to bed and prevented him from taking further active part in the propagation of music. A trust had been appointed by him for his publication so that it may not cease at any time for want of finance. He never utilized for personal needs even a pie earned through his publications. He was a real patriot and self-less man of high quality and rectitude. He was very often con sulted by the various states for guidance direction, instruction and inspection of their respective music schools but he never charged any thing from them. During his last illness, which extended for over three years he was visited at his residence by His Highness the Maharaja of Dewas (Junior) and Her Highness the Maharani Sahib of Baroda, all of whom had a great regard for him. The illness suddenly took a serious turn and Pundit Vishnu Narayan Bhatkhande breathed his last at five o' clock in the morning on the auspicious day of Ganesh Chaturthi, Saturday the 19th September 1936., at his residence, Shantaram House, Malabar Hills, Bombay. This great soul-the exponent of Indian music. was deeply mourned by his numerous friends, including Sir, M. R. Jaikar and Kumar Shri Prabhatdevji of Dharampur, who, were present at the funeral.

THE END

APPENDIX

1. Sanskrit Works on Indian Music.

1. Natya Shastra., 2. Duttilam., 3, Bruhad-Desi., 4. Sangeet Makarand., 5. Sangeet Ratnakar 6. Sangeet Parijat., 7. Sangeet Darpan., 8. Chaturdandi Prakasika., 9. Sangeet Samayasar., 10. Raga Vibodha., 11. Raga Tarangini. 12. Hridaya Prakash., 13. Hridaya Kautuka., 14., Raga Tatva Vibodha., 15. Lakshya Sangeet.

2. Exponents of Music

1. Dr. S. N. Ratanjanker, B. A., D. Mus., Principal, Marries Music College Lucknow. 2. Khan Sahib ustad Shri Allah-ulddin Khan., Sangeetacharya. Maihar. (C. I.)

3. Leading Scholars of Music

1. Shri, Rajabhaiya Poonchwale, Sangeetacharya, Gwalior. 2. Shri. Shivendra nath Basu, Chowkhamba. Banaras., 3. Prof. H R, Doctor., B A., B. Sc., Principal College of Indian Music, Baroda. 4. Shri. N. G. Motilal. Sidhgir Bagh Banaras. 5. Dr. V. Raghavan, M, A., Ph. D., Academy of Music, Madras. 6. Prof. P. Sambamoorthy, B. A., B. L Madras Univeristy. 7. Rev. H. A. Popley. Y. M. C. A. Madras 8. Shri. M. S. Ramaswami Iyer. Madura. 9. Mr. AlienDanilo.

4, Leading Connoisseurs.

1. Dr. D. R. Bhattacharya. D. Sc., Ph. D., Vice Chancellor, Allahabad University. 2. Shri. Dileep Kumar Roy, Arvind Ashram, Pondichery. 3. Dr. Jai Deo Saran Singh, M. A., Ph. D., Principal Yauva Raj College, OEL. 4. Shri. H. H. Brij Nath Sahai Bahadur, Maihar. (C. I).

5. Art Critices

1. Prof. D. P. Mukherji., M. A., Lucknow University.

2. Prof. A. C. Mukherji., M. A., Allahabad University, 3. Shri O. C. Ganguly Calcutta. 4. Lalla Shri Panna Lal Mathur, Sikar., 5. " Amiya Sanyal, Krishna Nagar, (W. Bengal). 6. Prof. B. R. Deodhar, Bombay., 7. Shri Birendra Kishore Roy Choudhury. Gouri pur., (E. Bengal). 8. Shrimat Swami. Pragyan Nanda.

6. Leading Musicians
(Dhruvapad Singers).

1. Ustad Rahimuddin Khan. Indore. 2. Ustad Daveer Khan. Calcutta. 3. Shri Gopeshwar Banerji, Bankura.

7. Kheyal Singer

1. Ustad. Faiyaz Khan. Baroda. 2. Ustad Bahre Wahid Khan. Delhi., 3. Pt. Krishana Rao. Gwalior. 4. Razab Ali Khan Devas. 5. Kesari Bai Keskar. Bombay., 6. Ustad Fida Husain Khan. Rampur. 7. Ustad Chand Khan Delhi. 8. Shri G. N. Natu. Lucknow. 9. Shri. Dileep Chandra Vedi. Punjab 10. Hira Bai Barodker. Bombay. 11. Shri Onker Nath Thakur. Punjab. 12. Shri V. N. Patwardhan. Poona. 13. Ustad Muzaffar Khan. Delhi. 14. Shri. Sachin Deo Burman. 15. Ustad Nisar Husain. Baroda. 16. Ustad Bare Gulam Ali Lahore., 17. Shri. B. S. Pathak Allahabad.

8. Thumri Singers.

1. Syt. Ram Das. Banaras., 2. Ustad Peyare Sahib., Calcutta., 3. Shri Sambhu Maharaj Lucknow., 4. Shri. Anath Bose. (Duel voice singer) Calcutta.

6. Veena Players:

1. Shri. S. N. Basu. Banaras., 2. Ustad Daveer Khan. Calcutta.

10. Sarod Players.

1. Ustad. Hafiz Ali Khan Gwalior. 2. Ustad Ali Akbar Khan Jodhpur. 3. Ustad. Shakhawat Husain Khan. Lucknow. 4. Shri. Timir Baran, Calcutta.

11. SITAR PLAYERS

1. Ustad Hamid Husain Khan Lucknow. 2. Shri Ravi Shanker. Delhi A. I. R. 3. Ustad Vilayat Husain Khan. Calcutta 4. Shri Dhundi Raj Krishna Aathi Wala, Ujjain. 5. Syt. Rameshwar Pathak. Darbhanga 6. Syt. Dhruva Tara Joshi. Lucknow. 7. Syt. Balkrishna Asthi wala Ujjain. 8. Ustad Mushtak Ali. Calcutta. 9. Ustad Yusuf Ali Lucknow. 10. Shri Shudhansu Kumar Bhattacharya Bombay.

12. SARANGI PLAYERS

1. Ustad Bundu Khan Delhi. 2. Ghulam Sabir Delhi. 3. Mirza Mahmood Ali Lucknow. 4. Noor Mohammad, Kirana. 5. Shakoor khan Kirana,

13. VOLIN PLAYERS

Prof. H. Doctor 'Baroda. 2. Shri Gagan Chandra Chatterji Allahabad. 3. Syt. M. R. Shastri Madras. 4. Syt, D. V. Naidu. Madras. 5. Syt. C. S. Aiyar Bombay. 6. V. J. Jog Lucknow. 7. Hari Pada Chatterji Calcutta.

14. ESRAJ PLAYERS,

1. Shri Chandrika prasad Dubey Gaya. 2. Shri Shital Prasad Mukherji Calcutta. 3. Kali pada Ghosh Calcutta. 4. Ustad Barkat Ali, Lucknow. 5. Shri M. N. Ganguly, Calcutta.

15: PAKHAWAJ PLAYERS

1. Shri Makhan Lal Chaubey, Mathura. 2. Parbat Singh, Gwalior. 3. Ram Dev panday Allahbad. 4. Amba Dass ji Indore. 5. Vijay Singh, Gwalior. 6. Shatrunjay Prasad Singh Jamira. 7. Sakha Ram Gurav Shivgarh.

16. TABLA PLAYERS

1. Ustad Ahmad Jan Thirakva, Rampur. 2. Shri Harindra Kumar Ganguly, Calcutta. 3, Usted ,Wajid Husain, Lucknow. 4. R. B. Keshava Chandra Banerji Dacca. 5. Shri Ramesh Chandra Thakur, Calcutta. 6. Shri Anokha Lal Banaras.

17. DANCERS (KATHAK)

1. Shri Shambhu Maharaja, Lucknow 2. Shri Mohan Lal, Jaipur.

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Page No:	*Line.*	*In Correct.*	*Correct.*
13	1	thier	their
16	17	rhe	the
17	18	Sqecially	specially
18	6	waa	was
27	9	chracteristic	characteristic
28	7	dhrvvapadas	dhruvapadas
30	4	eentury	century
,,	8	iife	life
31	26	nad	and
34	I	Dhruvapa	Dhruvapad
,,	2	khowledge	knowledge
,,	11	master	masters
,,	20	Sarawati	Saraswati
35	21	teach	tech
36	I4	month	months
,,	,,	Agust	August
37	10	posseses	possesses
,,	,,	commond	command
38	2	country	century
,,	4	urdn	Urdu
39	8	songs	song
40	13	emperor	Emperor
,,	,,	mohammad	Mohammad
,,	21	hear	heart
4I	7	of to two	of two
44	3	cultivated	cultivate

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44	4	spread to	spread
45	10	uoluminous	voluminous
,,	11	divided original one in the to two	divided the original one in to two
46	11	also	it is also
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55	I5	also great	also a great
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58	II	has	as
60	I5	punjab	Punjab
65	9	and	ard
66	I5	twclve	twelve
72	2I	hlmself	himself
78	I2	instiution	institution
83	4	stat	start
83	I4	ustad	ustads
85	22	intrumental	instrumental
92	3	desciple	disciple
93	II	demice	demise
96	II	musci	music
I06	25	manitainence	maintenance
I07	I	hs	he
I07	I6	repted	reputed

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